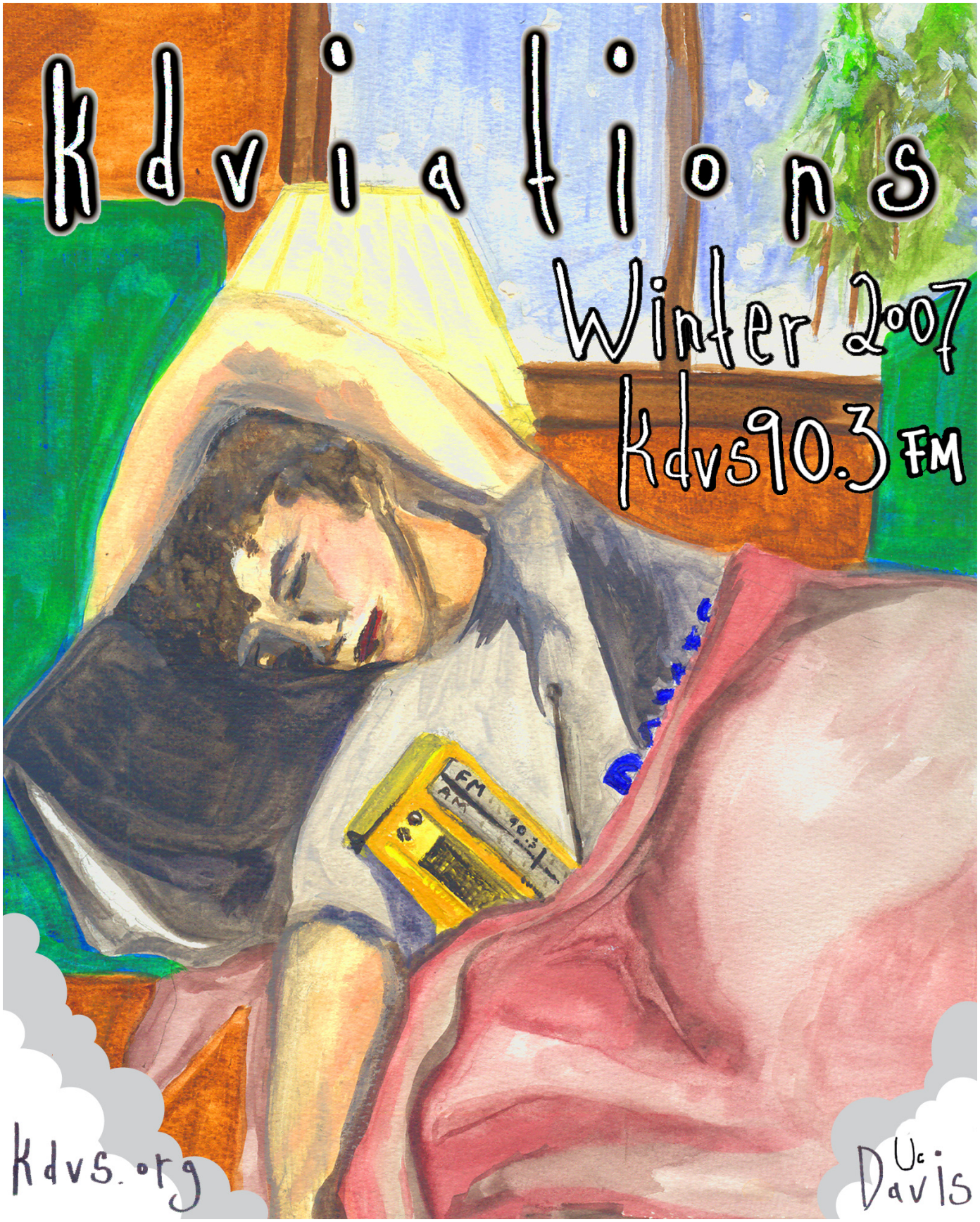

kdvsations
Winter 2007
kdvs90.3FM
FM
AM
kdvs.org
UC Davis

Inside you'll find...

FEATURES
REVIEWS + TOPS
INTERVIEWS
FREEFORM

Making and Breaking Records: Progress of KDVS Recordings.....4
Sports! On KDVS! Working for Peanuts.....5
Lending a Listening Ear.....7
Thank You, Jesus! An Unbeliever's Conversion to Christian Indie Pop.....8
Maximum Freedom IV: Rockout and Shutdown.....10
Putumayo: The World in a Box.....12

Mr. Glass Presented the Good Good of 2006.....13
Randomness by Big Sammy.....14
Ed's Favorite Music-Related Things of the Year.....15
Rock en Español book review.....16
Cool As Folk Tops.....16
DJ Rick's Picks of 2006.....17
The Burning Halo by Draconian CD review.....17

KDVS EVENTS PHOTOS.....20

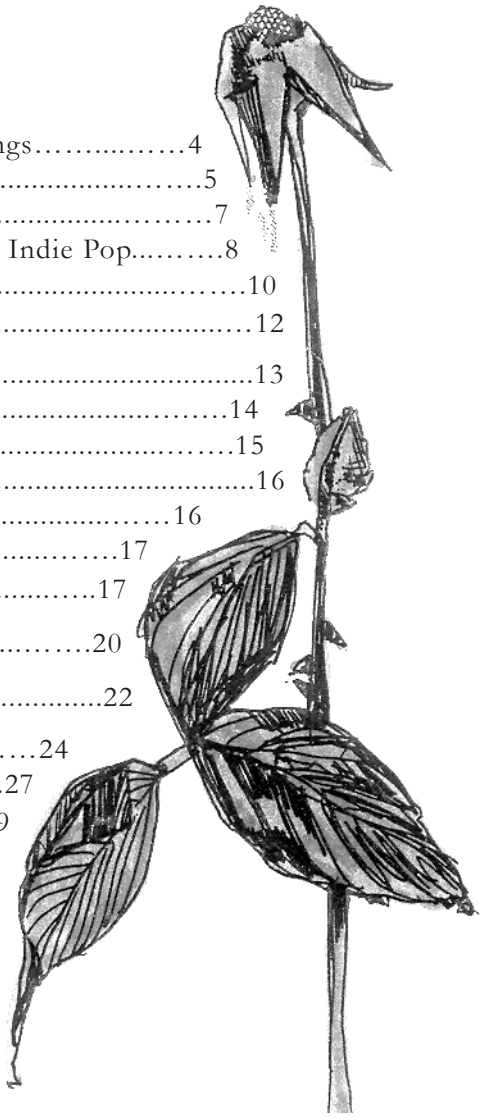
WINTER PROGRAMMING SCHEDULE.....22

Bad Jobs: Excerpts from "The Steve Lambert Show".....24
Making the Man in Black Turn Silver.....27
Friends First, Music Next: An Interview with DAD.....29

How I Learned to Stop Worrying and Love the Bay.....32
Solomon and Goliath / Musicology: Poems.....34
My Show in Relation to This Collage.....35
Coolin' in A: A Rhyme by The Hip-Hop Truck Stop.....38

KDVS CALENDAR OF EVENTS.....36

TOP 90.3 SONGS.....38



Welcome to the winter issue of KDViationS, KDVS 90.3 FM's quarterly magazine and program guide.

KDVS is the UC Davis campus and Davis community radio station operating out of the basement of Freeborn Hall. We are a student- and volunteer-run organization funded by the Associated Students of UC Davis and by listener support.

KDVS is one of only a handful of freeform stations left in the country; this means that DJs have complete control of what they put over the airwaves, as long as it cannot be heard on another radio station. We take pride in providing listeners with music, news and opinions that other popular media sources do not.

You can find us on the internet at kdvs.org. From there, you can stream KDVS live or archived shows up to a week old. DJs update their playlists online as they do their shows, so you can follow along from work or home. The website also contains information on upcoming music events on air and in the community, KDVS merchandise, how to submit your band's music, and how to contact our staff.

KDVS' business hours are from 9 a.m. to 5 p.m. every weekday. We welcome anyone interested in taking a tour, volunteering, checking out merchandise, submitting music, or making record donations. Feel free to drop by or contact us beforehand.

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Breaking and Making Records

Follow along with the progress of KDVS recordings!

BY ANDY PASTALANIEC
LABEL DIRECTOR

By now you should have heard — if not from me then from The Davis Enterprise, The California Aggie, Sac's Midtown/Downtown, Performer Magazine in SF, The SF Guardian, hell, even Pitchfork — that KDVS 90.3 FM in Davis, Calif. is the first college radio station in the country to have a university-funded record label.

Last quarter, KDVS Recordings offered its first two releases on glorious analog vinyl. KDVS001, the debut LP from Sacramento's **Who's Your Favorite Son, God?** entitled *Out of Body Diva* was released on Nov. 16 at the ex-Turtle House in Davis, supported by Green Milk from the Planet Orange from Tokyo, Japan. If you weren't there you missed out. Lucky for you, the LP is still available but limited to 500 pressings on orange vinyl. Buried within its bright, ecstatic chaos are some of the catchiest melodies I've heard all year. I'd hardly call this a pop record because it forces you to draw the connections for yourself — the best pop reveals itself as such by being the absolute opposite. This album will fucking kill you, and while your body bleeds and twitches uncontrollably on the dirty floor, it squeals with delight alongside your elated ascent to the heavens — easily one of my favorites of 2006.

KDVS002 is a split 7" between **Sholi** (SF) and **The Dead Science** (Seattle), limited to 300 copies with individually hand-screened jackets and inserts. The A-side "All That We Can See" — Sholi's first official release — is a tale of melody finding then forgetting its rhythm, redefining and perpetuating itself cyclically through a highly produced, tenuous blend of chaotic drums culminating in a powerful break-beat groove, dense chord organ, guitars and clever double-tracked vocal harmonies. "Pinky Ring," the B-side from The Dead Science was conceived in an atmosphere of total impulse, written and recorded completely in one three-storied, nefariously drunk evening in Chicago. Featuring a bevy of partygoers, including Owen Ashworth of Casiotone for the Painfully Alone, Tara Barnes of Business Lady/Carla Bozulich's Evangelista, and residents The Home Recording Project, "Pinky Ring" draws expository inspiration from Method Man, The Jacksons, and The Dead Science's new record, *Villainaire*.

You can get these new records online through the long-awaited, totally official KDVS Recordings website at kdvsrecordings.org, which was conveniently printed on all record-inserts months before its actual unveiling (sorry).

These albums are available now online, at shows and in 14 Lower Freeborn Hall!

What's Happening Now?

By the time you read this note, the debut record from Sacramento's **Boss the Big Bit** is either already out or will be arriving very soon. By that time I'll have heard the record and will have something to tell you about it. Until then, all I can say is that they're currently in the process of "*re-amping*" or something like that — which probably just means that Andrew is watching an Italian zombie movie from the '70s, Gonzolo is making a stop-motion short film and Teddy is goofing with samples on his *green machine*.

DJ Brendan Boyle and I are currently talking with Rounder Records about reissuing a long out-of-print, rare compilation of extremely obscene, outsider folk rarities called *Just Something My Uncle Told Me: Blaggardy Folk Songs from the Southern United States* (Rounder Records O141). This is one of the most peculiar and fascinating strains of roots folk music I've ever heard. No agreements have been made as of the middle of December; for a current update of the proceedings check out our website.

Lastly, KDVS has been discussing

Continued on page 6

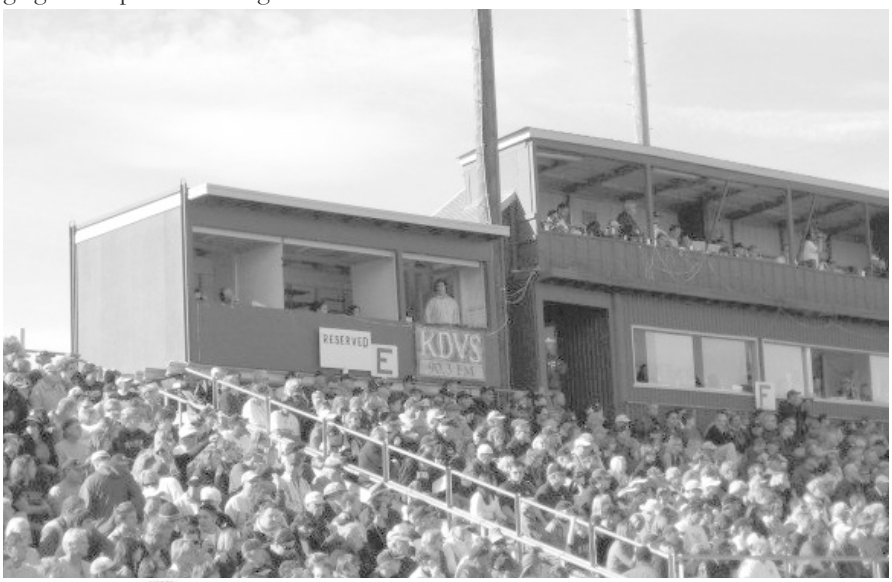
Sports! On KDVS!

Working for Peanuts

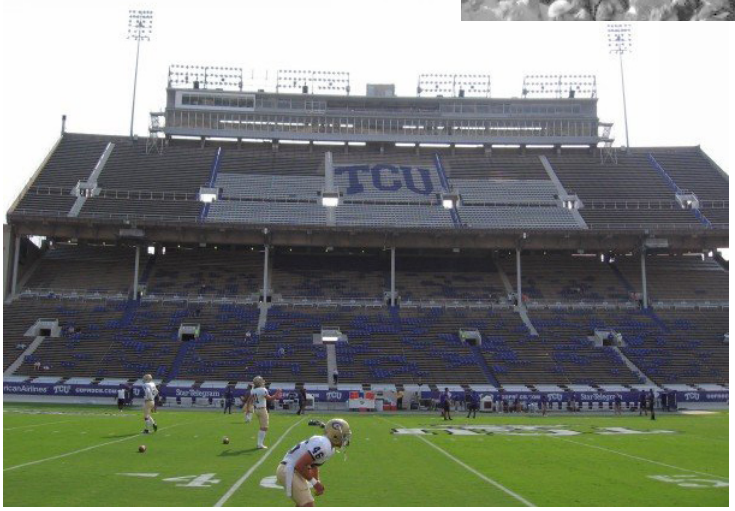
by Andrew Tomsky, Sports Director

According to a Southwest Rapid Rewards forum, the airline alternates between dry roasted and honey roasted peanuts every six months to one year. After two and a half years of flying all over the country to call games on KDVS, I beg to differ. As a broadcaster for a campus radio station, honey roasted peanuts were the one luxury I though I could count on, but the self-appointed world's greatest airline couldn't even provide me with that little bit of satisfaction. Dry roasted peanuts taste like solid air, but every bag I receive leaving beautiful Sacramento Municipal Airport is oddly rewarding and precedes what never fails to be an interesting experience.

If dry roasted peanuts really got me down, I would be in big trouble. Since the KDVS sports travel budget is about the size of the NHL's American television audience, I need to cut as many corners as possible, including making a meal out of those little bags of goodness. It may be difficult living off the $6.75 that most campus jobs pay per hour, but imagine trying to travel to Greeley, Colo.; Fort Worth, Texas; Bozeman, Mont.; Youngstown, Ohio; San Luis Obispo; and Brookings, S.D. for under $1,000. Of course that budget only allows for a single traveler, and it requires the aid of individuals in those cities. I was able to make it to all but two of those football games this fall through a carefully regimented program of begging for help and scouring the internet for 1950s throwback pricing. But getting there is only part of the battle.



Representing at Toomey Field (RIP) *Photo/ Dan Besbris*



We broadcasted at TCU from the tent at top center! *Photo/ Andrew Tomsky*

I found that out right away, in the first game I called for KDVS. It was Nov. 27, 2004, the men's basketball season opener at Utah State the Saturday after Thanksgiving. I didn't learn I would be calling the game until the day before Thanksgiving while at my grandparents' home in Burbank. I quickly changed my flight plan to Salt Lake City and flew out Saturday morning, meeting then-Sports Director Angela DaPrato at the SLC airport. It was 23 degrees and snowing when we arrived, and by the time we reached Logan, Utah the temperature had dropped to 19 degrees and we were barely able to wind through the snowy roads without chains. The game wasn't too great for the Aggies, as Utah State shot a video game-like 77.8 percent from the field in the 81-55 rout.

When the game ended, the fun began, as we dug the car out from under three feet of snow and followed a snow mobile back through the dark, icy roads. I'm still not sure how we made it back to Salt Lake City. It would've been nice to call it a night and go for a good pray, but we KDVS'ed our way back to Davis, boarding a train at midnight and arriving back in California some 19 hours later on Sunday night. Part of me wanted to give up broadcasting then and there and turn in my application to Merrill Lynch, but most of my sick mind was still glowing from the chance to call a Division I basketball game.

So goes the life of an aspiring broadcaster. The traveling stories I could tell would fill up this entire magazine, but some of our broadcasting locations and environments have been even more insane. For football coverage, KDVS

Continued on next page

SPORTS: is generally relegated to a second-tier location, while commercial station KHTK gets first dibs. Last year's epic victory over Stanford was almost broadcast on KDVS from the rooftop of Stanford Stadium. With the wind howling as we set up to call the action, I ventured down to the cozy press area and was able to finagle our way into a vacated booth, which was where the TV cameras are usually situated. When Blaze Smith caught the winning touchdown pass with eight seconds remaining, our jubilation wasn't tempered by the outside conditions, but later in the year we weren't so lucky.

In Cheney, Wash. on Nov. 19, 2005, the fog began to ominously roll in before game time. We had an especially good view of the elements since we had to set up on the stairwell adjacent to the press box, outside, where the temperature dropped to 30 degrees as the game got underway. A special feature on that day's broadcast was a running count of my toes that maintained feeling, a number that dropped quicker than the Aggies' chances in the game, as they were down 24-0 at halftime. The fog continued to role in throughout the game, and by the fourth quarter we literally could not see the field at all. For a half-hour or so of the broadcast we were relegated to guessing what was happening on the field while simultaneously fending off hypothermia. When the game ended, the fog completely lifted, and I'm pretty sure I saw a Sac State fan laughing in the sky.

This season, while broadcasting alone on the road, I was twice faced with calling a game from the roof. At TCU, I was next to the caterers from a local Mexican restaurant some 19 stories above the field. It was basically like calling a game from the kitchen of an El Torito in a blimp. Two weeks later in Youngstown I was back up on the roof, but that time there was no overhang and nothing keeping me from blowing off it under 20 mph winds. The broadcast got off to a good start, as my notes blew into the stands 10 minutes before the pre-game show and I had to sprint down six flights of stairs to retrieve them. When the game started the rain started, so I had to sit down and hold an umbrella over the equipment and my notes to protect them. And I called the action at the same time. At least it made broadcasting at Toomey a piece of cake.

Perhaps the most challenging game to call was the following week at Cal Poly, as construction forced the broadcasters to literally sit in the stands. It was like playing musical chairs, fighting for the space to talk. My favorite part was when the refrigerator-shaped guy in front of me decided to get up for yet another hot dog, mid-play. Not only did he impede my vision, but he also tripped and kindly put his arm around me to maintain his balance. Suffice to say I don't remember what happened on that play. Later in the game two sud-sucking fans in front of us decided to start up a conversation during the action. It was indeed a fitting end to our road season of broadcasting football, and since we drove to San Luis Obispo, we didn't even get the peanuts to show for it.

For two and half years, myself and the other KDVS broadcasters have endured these unique conditions, and, other than the nominal payment given to the acting sports director, haven't received a dime for it. Our current basketball analyst, Dan Besbris, drives up from the Bay Area for every Aggie game just so he can get the experience, and he THANKS ME for the opportunity rather than asking for the payment that he rightfully deserves and that I wish could be given to him. These experiences may have been tough and challenging, but in the long run it will only make it easier for us when we can broadcast under more desirable conditions in the future. I want to thank KDVS for the opportunities that have been given to me and the payment I have received, even if it isn't honey roasted.

Andrew hosts "Aggie Talk" every Tuesday evening from 7 to 8 p.m.

UCD WOMEN'S BASKETBALL GAMES ON KDVS

Jan. 5	**South Dakota State**	7 p.m.
Jan. 11	**Cal Poly**	7 p.m.
Jan. 13	**UC Santa Barbara**	7 p.m.
Jan. 18	@ Cal State Northridge	7 p.m.
Jan. 20	@ Pacific	7 p.m.
Jan. 25	**UC Riverside**	7 p.m.
Jan. 27	**Cal State Fullerton**	7 p.m.
Feb. 1	@ Cal Poly	7 p.m.
Feb. 3	@ UC Santa Barbara	2 p.m.
Feb. 15	**Pacific**	7 p.m.
Feb. 17	**Cal State Northridge**	7 p.m.
Feb. 22	**UC Irvine**	7 p.m.
Feb. 24	**Long Beach State**	7 p.m.
Mar. 1	@ Cal State Fullerton	7 p.m.
Mar. 3	@ UC Riverside	7 p.m.

Home games are marked in bold. Tune in for the pre-game show 15 minutes before each game.

LABEL: necessary improvements to our recording studios. Sometime this quarter we hope to install a digital recording console that will enable our 24-channel mixing board, anechoic room and all the other bells and whistles to transfer onto digital software for multi-track capability. All that means is we're one step closer to fulfilling another goal of this label: the ability to record entire records right here in the basement. Of course, digital isn't the best for everything, so we're also fixing up a beautiful eight-track reel-to-reel console that's been collecting dust in storage for years. I hope to have KDVS Recordings' first full-length, in-house analog recording out by the fall season (you'll learn who's record soon enough).

Now go buy our records so the university will give us more money!

Andy hosts "The Lewd Dance" every Monday night from 8 to 10 p.m.

Lending a Listening Ear

by Drake Martinet
General Manager

Last quarter, KDVS and 16 neighboring radios stations experienced an interesting and ill-timed episode involving our Emergency Alert System and a partisan political advertisement that piggy-backed onto our airwaves in a manner beyond our control.

In the subsequent days and weeks, we at KDVS heavily debated the incident and our reaction to it over our e-mail listserv. Anyone who has been involved in an organization that is open to discussion and packed with strong opinions knows the sort of ruckus that a full-scale, four-alarm listserv feeding frenzy can become. Even among friends, perfectly well-intentioned and innocent ideas can be released to frolic in the listserv meadow, only to be devoured by the jackals that may lurk there.

I'll admit I've been both an idea frolicker and a fire-eyed jackal. That admission got me to thinking, Why was I willing to tear into someone's brainchild like that? I think it has something to do with anonymity, sort of an electronic drive-by where all that is left is my e-mail address, no face-to-face interaction or deeper understanding needed.

This interaction touches upon a broader theme in modern American society. Through our political discussions following the EAS issue, I realized how many points of view are represented by our staff. I found myself mentally pigeonholing various groups of conversation contributors, and only later did I pause for the lesson to be learned.

Even in a group that shares a common interest of freedom of speech associated with freeform radio, it was too easy to build sides, coalitions and ruling majorities. People just aren't that simple. When you take the time to actually talk to someone, actually listen to their answers with an ear for understanding, you will find that no label is descriptive enough to contain even the most polarized person. When you get down to it, we all have parents who weren't perfect and we all struggle to find our way in a world that seems to grow in complexity faster than our ability to understand. Each of us struggles against the same entropy of sadness, loss and failure. We look for the US and look out for the THEM, and it is this animalistic struggle that eases humans past disagreeing with an individual's viewpoint and into disliking an entire group of people. We mutter and scoff at those others, and we feel safer knowing the intellectual wall we erected shall never be breached.

We all do it, and it's the same behavior that bleeds across both the socially acceptable and unacceptable range. It's OK to disregard and dislike Republicans as a group, but our "high-minded Western civilization" reels in horror if a person dislikes an entire ethnicity or, worse, a skin color.

I say to you, loyal listener and practitioner of free thinking, that the behaviors are one; both are equally distasteful and poisonous to the growth of our society, democracy and peace. America's founding ladies' man, Ben Franklin, urged us to do the same over 200 years ago.

Listen to your "enemy." They will tell you about yourself, raise your awareness and, god forbid, change your mind. Practice conversation — for those of us who sometimes forget, I looked it up. Conversation is the one where you say what you think, then pause and *listen* to what the other thinks without tagging the incoming message, "Warning! Disregard for reasons of wrongness." The only way to unpolarize our nation is to do the work of listening to those you think you disagree with.

The new American framework of red vs. blue polarization is brittle; it is built on a foundation un-tempered by debate. Collective participation in the difficult conversations of life can change the outlook of our nation. Nothing worth having comes easily. A healthy democratic polity is no exception.

Thank You, Jesus!

An Unbeliever's Conversion to Christian Indie Pop

by DJ Clara

I purchased the Danielson Famile's Fetch the Compass Kids last year on the strength of a long article in The Believer's 2005 music issue. The article essentially argued that what made Danielson's weird, abrasive Christian indie pop so interesting was that it constantly grappled with doubt — pretty much reassuring readers of this young-hip-liberal-skeptical magazine that the Danielson Famile weren't too Christian to warrant a listen. It also contained a number of warnings along the lines of, "You might not like this music, dear reader. It's kind of hard to listen to. Some might even say it sounds bad."

Not one to take such a challenge lying down, I picked up Fetch the Compass Kids during my next young-hip-liberal-skeptical trip to Tonevendor (RIP). And didn't know what to make of it. The friend who had driven me to Sac definitely hated it. But a year and many, many listens later I can honestly say it's one of my favorite records, crowned by track three, "Good News for the Pus Pickers" (delicious).

I don't intend to take up the argument of that Believer article here, but I will ruminate a while on the what-is-it of a couple of the somewhat marginal Christian indie pop acts that have started to gain attention lately (in part because of Sufjan Stevens' modest mainstream success).

If you had the pleasure of attending one of Half-Handed Cloud's two shows this past year in Davis, you may know what I mean when I write that John Ringhofer has a truly benevolent, radiant presence. He also has a falsetto that reminds me reassuringly of Brother Danielson, and the delightful ability to wield about four or five different instruments over the course of a one-and-a-half-minute song. And nothing beats watching him interact with his Omnichord.

Like Danielson — and more so than Stevens — his lyrics are unabashedly Christian. One of my favorites: "Switch your car for a bus pass/ Or ride on the subway/ Either way you'll pass/ Through the body of God" ("Foot On the Brake," Halos and Lassos).

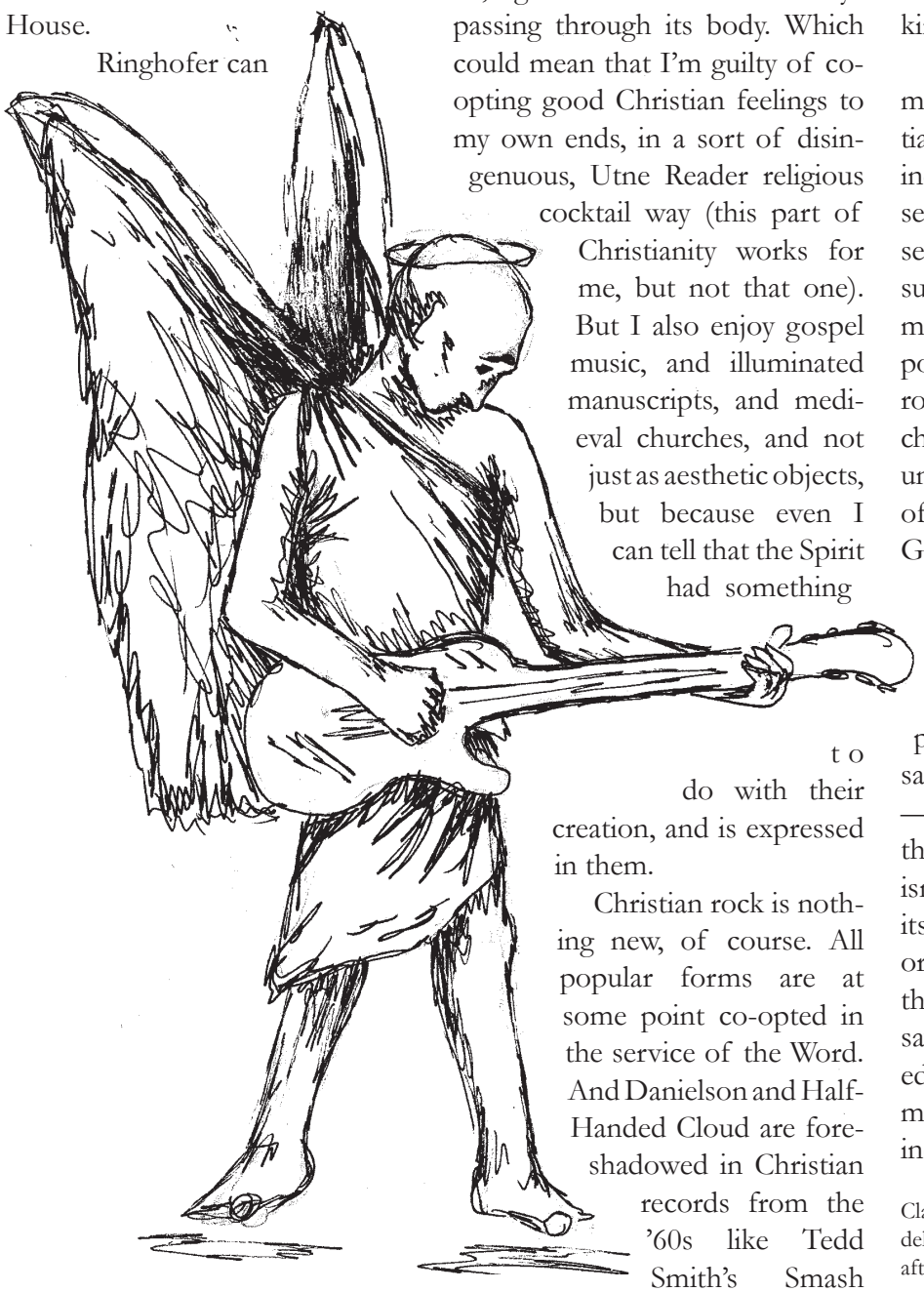
Why do I admire this so much? I don't even like electronic pop for the most part. And I'm no Christian — in fact, I should find it insidious that Jesus-lovers have infiltrated the supposedly leftist indie rock bunker. They've got not only the government (yes, even after the supposed "revolution" of the 2006 mid-term elections), but movies, TV, popular music, popular literature. Isn't this just the latest move in the full-scale Christian colonization of the culture industry?

Perhaps. But it's important that Brother Danielson's music is weird (especially the earlier stuff — the latest album, Ships, while still very good, is a bit more palatable). The content may not be subversive, but the form sure is. A sermon that grates on your ears, not because it's boring, but because it's so damn interesting you can't think what to do. If the Church of Saint John Coltrane (the only other recent experience that's made me feel the Spirit in any real sense) offers a "sound baptism," then Danielson is something like a sound charley horse — the kind of charley horse that brings you closer to God.

Who's to say this music isn't radical? It sounds like it is. And that doesn't make it sound any less Christian. If anything, it sounds more transcendent, more otherworldly, than any hymn I've heard. One of the less terrifying angels might make noise like this.

Next to Danielson, Half-Handed Cloud sounds downright conventional, except that indescribable falsetto won't let you listen to him passively. The brevity of the songs

can also be jarring, which is entirely the point. Call them moments of illumination. The reason I love the lyric quoted above is the reason I love all of Ringhofer's music: It finds the sacred everywhere. Cars and subways pass through the body of God. Jesus can be praised equally well with a trumpet and an Omnichord, at a church meeting and in the basement of the Turtle House.



Ringhofer can praise Him to us, and we will listen, as likely as it is that we don't agree with him in terms of doctrine and practice. I don't know what he thinks about performing to unbelievers (they "seem to have it good"), but, as I say, there's that sense of unrestrained benevolence and radiance when he plays. And it resonates — whatever God may be, I get it about cars and subways passing through its body. Which could mean that I'm guilty of co-opting good Christian feelings to my own ends, in a sort of disingenuous, Utne Reader religious cocktail way (this part of Christianity works for me, but not that one). But I also enjoy gospel music, and illuminated manuscripts, and medieval churches, and not just as aesthetic objects, but because even I can tell that the Spirit had something to do with their creation, and is expressed in them.

Christian rock is nothing new, of course. All popular forms are at some point co-opted in the service of the Word. And Danielson and Half-Handed Cloud are foreshadowed in Christian records from the '60s like Tedd Smith's Smash and Grab World (wonderfully dissonant) and the otherworldly, psychedelic harmonies of Heaven and Earth. A lot of Christian records are kitschy and weird (see the Ubuweb archives), and those qualities persist in contemporary Christian pop — in fact, I'd argue that the most interesting Christian artists of the moment embrace kitsch. Kitsch in this case offers a kind of transcendence.

It's interesting that, while so many Americans claim to be Christian, Christian pop music is almost inevitably marginalized (in that sense, it's utterly "indie"). There seems to be an unspoken consensus that pop should not be dogmatic, hence the wariness in the popular press toward Christian rock festivals and rock 'n' roll megachurch services. There's something unsettlingly cultish about masses of teenagers swaying along to the Gospel electrified.

But I'd like to suggest that it's potentially radical to embrace what we're "supposed" to reject. Down with oppressive political binaries! We're all in the same rhizome, man. Left or right — either way you'll pass through the body of God. And this music isn't out to pacify or anesthetize its listeners. It makes you wonder, or laugh, or cringe, and that's how the illumination takes place. I can't say the same for a lot of supposedly politically progressive (read: mind-numbingly conventional) indie rock.

Clara hosts "Your Venomous Rondelay" with Jessica every Thursday afternoon from 1 to 2:30 p.m.

maximum freedom IV

rockout and shutdown

by brendan boyle
photos by stephen ho

Operation: Restore Maximum Freedom IV was the most ambitious and eclectic music festival KDVS has ever organized. On Saturday, Oct. 7, the afternoon featured a variety of ecstatic garage rock-oriented acts. Hank IV demonstrated an inspirational punk rock midlife crisis. Th' Losin Streaks proved to be the local treasure they have always been, transporting the audience to the '66 era with rock 'n' roll acrobatics on a dilapidated stage. Seattle's Trashies reminded us of punk rock's dada roots. San Francisco's Numbers delighted the clear day with their catchy indie rock. The day had phenomenal momentum and a jovial crowd.

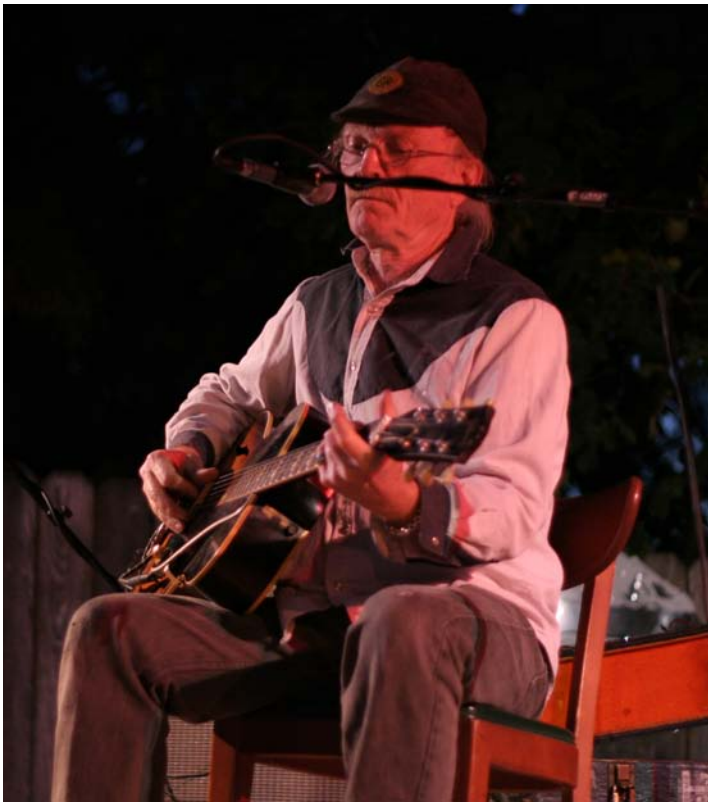
The Weasel Walter Quartet played on the grass second stage, spastically improvising and presenting the impossibilities of sound. Obo Martin and Haunted George performed in the same ground-level space, captivating the beer-drinking crowd with their eccentric, rootsy songs. The folk legend Michael Hurley gave us a magical treat with his inventive, beautiful songs, layered with subtle moments of guitar feedback as the sun was going down. Japan's New Rock Syndicate played their first ever U.S. show on this stage and surprised everyone with their entrancing energy. Their cohorts, LSD March, blew the crowd away with surges of rhythmic psychedelia.

Locals Big Sammy and Whoduk took the stage after LSD March and rocked the crowd hard with their ecstatic, dance floor linguistics. The crowd was developing a peak in spirits. Zac Nelson of Who's Your Favorite Son, God? approached Big Sammy about putting out a split release. The various musical subcultures represented on the festival's bill were becoming unified in this space. Third Sight's DJ, D-Styles, was still dumbfounded by LSD

TOP: The Trashies (Seattle) on the second stage

LEFT: Indra Dunis of Numbers (San Francisco) on the main stage

BOTTOM: Obo Martin (Bay Area)



Michael Hurley (Oregon)

Shinsuke Michishita of LSD March (Tokyo, Japan)

March's amazing performance as he was preparing for their anticipated set.

At 10:30 p.m., Jihad and D-Styles were just about to begin when Yolo County sheriff's deputies arrived at the festival. After years of organizing and attending house shows, we had all witnessed this scenario before. An "anonymous complaint" brings the police out to shut down the live music. No one expected this to happen at Plainfield Station, which is out in the middle of uninhabited Yolo County. The owner of the establishment, Pete Fazzari, was surprised and perturbed by their arrival. Before anyone could digest the strange turn of events, news spread that the show could not continue, due to a "noise complaint."

The audience was very understanding, if not helpless and dumbfounded by what happened. We had idealistic hopes that the police would join us in the backyard for the enjoyment of eclectic, amazing live music. The police, however, had different ideas. Third Sight never got to perform, after traveling from Southern California and Las Vegas specifically for the festival. The headliner of the night, Kid 606, never got to throw his avant-dance party of pulsing electronics.

The irony of the Maximum Freedom shutdown hit us at KDVS hard. Regardless, the semiannual tradition of this festival will continue and will only be limited by the imagination and hard work of all of our volunteer organizers. The possibilities are endless. By March you will hear on the KDVS airwaves about our great lineup for Maximum Freedom V.

Meanwhile, KDVS will continue to bring you great, diverse live music almost every day of the week at Delta of Venus, Fools Foundation, the G St. Pub, on campus, at houses, out in spacious "freedom country" and wherever else we can do it. These shows could not continue without your support. Live music is not a crime. Having consistent live music in your town is "normal." It brings people of all ages together to share ideas, passions and experiences.

Become a part of the live music experience — start a band, host a show at your home, go to shows, write reviews or editorials, spread the word, do whatever it takes to keep this going. Feel free to contact me with your ideas at events@kdvs.org. The idea of "Maximum Freedom" is not just a semiannual presentation. It is an ideal for every day of the year.

Haunted George (Southern California)

Putumayo: The World in a Box

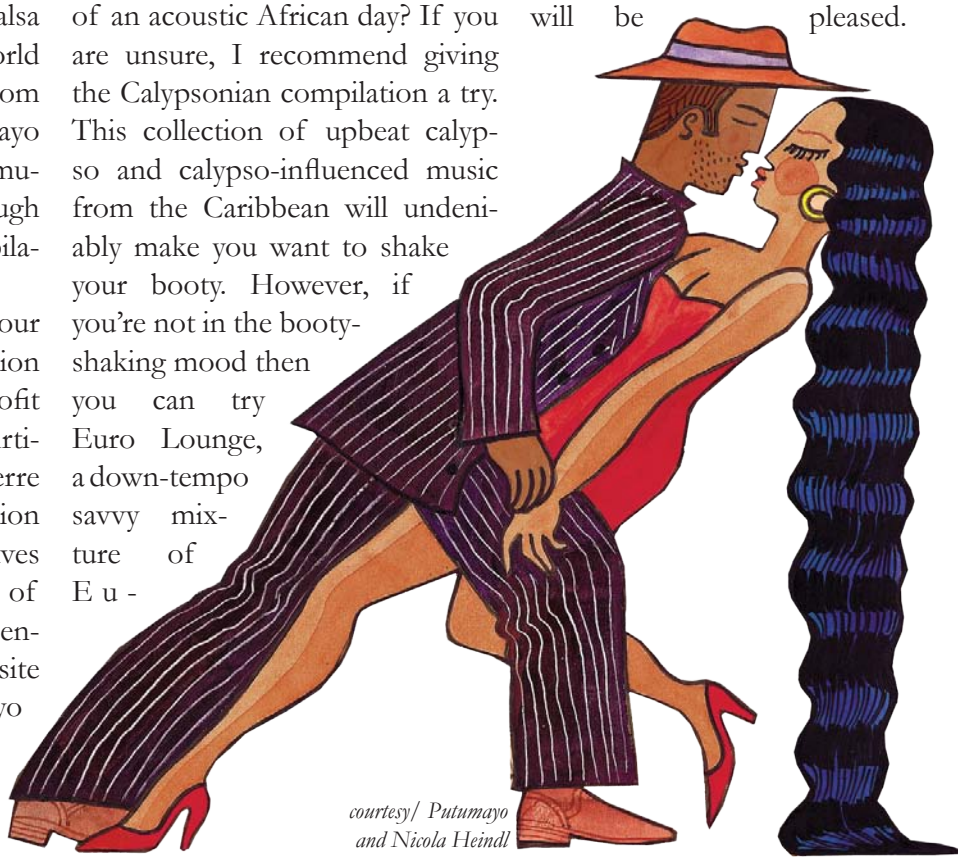
by Marly Young

So you want to be a world music connoisseur, but you don't know where to start? I feel you. I may have even seen you meandering through the world music aisle at your local record store. You are hesitant, unsure of yourself and your ability to pick that perfect yet adventurous CD.

Have no fear! I have a solution for you. Putumayo, a record label established by Dan Storper and Michael Kraus, specializes in deliciously poppy compilations from around the world. Louisiana Gumbo, Reggae Playground, Salsa from around the World and World Groove are just a few titles from their eclectic selection. Putumayo strives to include all styles of music from around the world through melodic and appealing compilations.

Additionally, to satisfy your philanthropic appetite, a portion of the proceeds go to non-profit organizations like Aid to Artisans and Terre des Homes. Terre des Homes is an organization that works to improve the lives of young children regardless of religious or ethnic identity. I encourage you to visit their website at terredeshomes.org. Putumayo also works to "help improve the quality of life in regions where the music comes from," as stated on their website, putumayo.com.

My lingering question is always, into which world genre I am going to venture? Am I in an Arabic groove mood or is it more of an acoustic African day? If you are unsure, I recommend giving the Calypsonian compilation a try. This collection of upbeat calypso and calypso-influenced music from the Caribbean will undeniably make you want to shake your booty. However, if you're not in the booty-shaking mood then you can try Euro Lounge, a down-tempo savvy mixture of European music that makes you feel as if you're driving home from a night at the discotheque. Next time you're feeling antsy about your world music collection, give Putumayo a try and I know you will be pleased.



courtesy/ Putumayo and Nicola Heindl

RECORD REVIEWS + TOP LISTS OF 2006

by KDVS DJs

Mr. Glass presents the Good Good of 2006

In 2006 everyone paid tribute to J Dilla, who passed away in February. The greatest tribute to J Dilla was the completion of his last album, *The Shining*, which secured his place in hip-hop as the Greatest of All Time. The release of the instrumental version of *The Shining* was a gift that allowed us to hear his genius raw. I love all the MCs and singers on the album; the guest list includes Black Thought, Common, Pharoahe Monch, Guilty Simpson, Dwele, D'angelo and Dilla himself. Favorite tracks: "So Far to Go," "Dime Piece," "Love" and "Won't Do."

In 2006 The Roots proved once again that they are the best band in the world by releasing the perfect album and the perfect best-of album. The release of *Game Theory* and *The Best of* showed all their strengths. Every risk they have taken as a hip-hop band paid off on *Game Theory*. Their inclusion of guitar, the pop arrangements, the introduction of Nouveau Riche and the return of Malik B will make this a classic. Everything falls in place on *Game Theory*, short and solid. I'm down with the new trend of short albums as long as skits and filler are abandoned. The Roots also brought new flavor to this best-of trend by having DJ J. Period to mix their best tracks and including some of their greatest B-sides and remixes. *Game Theory* favorites: "Atonement," "Clock with No Hands," "Baby" and "In the Music."

My Favorite Labels of 2006

Stones Throw Records is bigger than hip-hop! The most unique voices in hip-hop all came from the Stones Throw camp in 2006. Aloe Blacc, Georgia Anne Muldrow and Dudley Perkins all came out with instant classics. These three artists and the release of Dilla's *Donuts*, Oh No's *Exodus into Unheard Rhythms*, *Chrome Children* and Madlib's continuous prolific output made Stones Throw hands down the most creative label in the United States.

Ubiquity Records can do no wrong! Every single release from Ubiquity Records this year is a must-have. Fuck a genre, they do everything! This little acid jazz label has pushed soul, nu-jazz, funk, hip-hop, downtempo, whatever you want to call it, to the edge. They dig the past and make the future. Ubiquity moved things forward with the release of Darondo's *Let My People Go*, Tm Juke's *Forward*, Nino Moschella's *The Fix*, Quantic's *An Announcement to an Answer*, Radio Citizen's *Berlin Serengeti*, Freddie Crugar's *Soul Search*, Owusu & Hanibal's *Living with...*, Nomo's *New Tones*, The Bamboos' *Step It Up* and more... And they have fucking awesome T-shirts!

2006 Future of Soul

Bugz in the Attic – *Back in the Doghouse*
Goapele – *Change It All* (released December 2005)
Sleepy Brown – *Mr. Brown*
Vikter Duplaix – *Bold & Beautiful*
Omar – *Sing (if You Want It)*
Amp Fiddler – *Afro Strut*
Silhouette Brown – *Silhouette Brown* (2005 release I slept on)
RH Factor – *Distractions* (the return of D'angelo)
Alice Russell – *Under the Munka Moon II*
J.Rawls – *Essence of Soul*
DJ Spinna – *Intergalactic Soul*
Stephanie McKay – *Stephanie McKay* EP

Hip-hop in 2006 (* Favorites)

Hi-Tek – *Hi-Teknology 2* ***
Mr. Lif – *Mo Mega* ***
Cut Chemist – *Audience Is Listening* ****
Planet Asia – *Medicine* ***
Kirby Dominant – *Starr* / Kirb & Chris – *Niggaz and White Girlz* *****
Ursula Rucker – *Ma'at Mama* ****
Lord Jamar – *5% Album* **
Dilated Peoples – *20/20* **
DJ Shadow – *The Outsider* **
E-40 – *My Ghetto Report Card* **
Dabrye – *Two/Three* **
Dogg Pound – *Cali iz Active* *
KRS-1 – *Life* **
Pharrell – *In My Mind* **
Exile – *Dirty Science* ****
Black Ice – *Death of Willie Lynch* ***
Method Man – *4:21 the Day After* ***
Oddisee – *Foot in the Door* ***
K-Salaam – *World Is Ours* ***
People Under the Stairs – *Stepfather* ***
Aceyalone – *Magnificent City* ***
Soul Position – *Things Go Better with RJ and Al* **
Nicolay – *Here* **
Visionaries – *We Are the Ones* ***
Pete Rock – *Underground Classics* ****
Rass Kass – *Revenge of the Spit* & *Eat or Die* ****
CL Smooth – *American Me* ****
Masta Killa – *Made in Brooklyn* ***
Count Bass D – *Act Your Waist Size* ****
Deep Fried Funk Brothers – *Out of the Frying Pan into the Fire* ****
Zion I & The Grouch – *Heroes in the City of Dope* ***
Mojoe – *Classic Ghetto Soul* ****
The Coup – *Pick a Bigger Weapon* ****
Voice – *Gumbo* *****

Continued on next page

Murs & 9th Wonder – *Murray's Revenge* ****
Lupe Fiasco – *Food & Liquor* ****
Snoop Dogg – *Blue Carpet Treatment* ****
Outkast – *Idlewild* *****
Busta Rhymes – *Big Bang* ****
Ghost Face – *Fishscale* ****
Dead Prez:
M-1 – *Confidential* ***
& Outlawz – *Soldier 2 Soldier* ***
& Outlawz – *Can't Sell Dope Forever* ***

Upcoming Hip-hop of 2007
Talib Kweli, Sa-Ra, Jean Grae, Ty, Pharoahe Monch, Madvillian II, Deltron 3030, Ghostface & Doom, Wale Oyejide...

Best of SoulJazzDowntempoReggaeWorldElectronicblahblah 2006
Nightmares on Wax – *My Definition* (mix)*****
Dr. Who Dat – *Beat Journey* **
Total Science – *Mars Needs...* **
Osunlade – *Aquarian Moon* ***
Zero DB – *Bongos Bleeps & Basslines* *****
Bonobo – *Days to Come* *****
Harvey Lindo – *Kid Gloves* ****
Wale Oyejide – *Africa Hot* ****
Luisito Quintero – *Percussion Madness* *****
Damien Marley – *Welcome to Jamrock* (slept on in '05) *****
Kyoto Jazz Massive – *10th Anniversary* ***
Fat Freddy's Drop – *Based on a True Story* *****
Jazzanova – *Broadcasting* (mix) ****
Henrik Schwarz – *DJ Kicks* (mix) *****
Sergio Mendes – *Timeless* ***
Nightmares on Wax – *In Space Outta Sound* ***
Ms. Dynamite – *Judgment Days* ***
Dwight Trible – *Living Water* ****
Silent Poets – *Sun* ***
Muallem – *Frankie Splits* **

Mr. Glass hosts "Good Good" every Monday morning from 9:30 a.m. to noon and "Music Is a Weapon" every other Wednesday night from 10 p.m. to midnight.

RANDOMNESS by Big Sammy & Gurp City

The views expressed in this rant/cover/top albums/randomness are the view of me and only me. So don't get mad if you didn't make the list step your game up and you might make it next time. Thanks for your time and enjoy the piece...holla... bigsammy.

THIS SECTION IS THE TOP ALBUMS BUMPED

I'm not putting numbers by them 'cause I don't want people saying how come I was #6 instead of 4. So here are the albums we bumped the most this year...chill.

Deep Fried Funk Brothers – *Out of the Frying Pan into the Fire*
Sacramento natives and OGs to the rap game in NorCal are not new to the game but have a new name. DFFB are made up of members of The CUF. N8, Pete and Mad G are crashing sounds of funk and boom bap together and making something new to the industry. If you wanna hear their sound check out their myspace. myspace.com/deepfriedfunkbrothers.

Sacred Hoop – *Go Hogwild*
MC Luke Sick and super producer Vrse Murphy make it happen once again. With beats that will make you dance or beat someone up to. Either way this shit is super fresh and if you ask me ahead of its time. But what the hell do I know I only work at a college radio station. Anywho check out the hoop and be a hoopster. myspace.com/sacredhoopsters.

Coughee Brothaz – *Collectors Edition*
THEY TALK ABOUT SMOKING WEED ... GETTIN' LAID ... DRINKING ... GROWN MAN SHIT ... THIS IS MY LIFE.

Conceit – *Wasted Talent Mixtape*
Ladies and gents, Mr. never-drop-an-album has dropped a mixtape. And believe me it's an instant classic. A Frisco freestyle champion, this man has poured his life and booze into this disc that has something for everybody. Don't take my word for it, you suckas... check him out here: myspace.com/conceit.

Zion I & The Grouch – *Are Heroes in the City of Dope*
What can I say about these two legends that hasn't already been said? With amp live on most of the beats and MCs Zion and The Grouch have come together to bring you a musical salad as they travel through the Bay Area and Califoolya. I like what these two have done together and word is that streets like it as well...chill.

Big Sammy hosts "The Hip-hop Truck Stop" every other Wednesday night from 10 p.m. to midnight.

Ed's Favorite Music-Related Things of the Year

Favorite New Albums

Bonnie "Prince" Billy – *The Letting Go* (Drag City)
Isobel Campbell & Mark Lanegan – *Ballad of the Broken Seas* (V2)
Country Teasers – *The Empire Strikes Back* (In the Red)
The Coup – *Pick a Bigger Weapon* (Epitaph)
Current 93 – *Black Ships Ate the Sky* (Durtro)
Bob Dylan – *Modern Times* (Columbia/Sony)
The Evens – *Get Evens* (Dischord)
Gothic Archies – *The Tragic Treasury: Songs From A Series of Unfortunate Events* (Nonesuch)
The Knife – *Silent Shout* (Rabid)
kode9 + the spaceape – *Memories of the Future* (Hyperdub)
Pere Ubu – *Why I Hate Women* (Smog Veil)
Red Krayola – *Introduction* (Drag City)
Various Artists – *The World Is Gone* (XL)
Scott Walker – *The Drift* (4AD)
Who's Your Favorite Son, God? – *Out of Body Diva* (KDVS Recordings)
+ probably Joanna Newsom's new one *Ys* (Drag City), if I had heard it yet

Favorite Reissues/Archive Releases

Sibylle Baier – *Colour Green* (Orange Twin)
Johnny Cash – *Personal File* (Columbia/Legacy, mostly 1973)
Ciccone Youth – *The Whitey Album* (Geffen)
Delta 5 – *Singles and Sessions 1979-1981* (Kill Rock Stars)
Lizzy Mercier Descloux – *Zulu Rock* (ZE, 1984)
Allen Ginsberg – *First Blues* (Water/Runt)— *finally*!
Daniel Johnston – *Continued Story/ Hi, How Are You* (Eternal Yip Eye)
Arthur Russell – *Another Thought* (Orange Mountain)—*finally*!
Bruno Spoerri – *Gluckskugel* (Finders Keepers)
This Heat – *Out of Cold Storage* (ReR)

Favorite V/A Compilations

Choubi Choubi! Folk and Pop Sounds from Iraq (Sublime Frequencies)
Creelpolation 1 (Creel Pone)
From the East Coast to the Future: The New York Sound (BGP)
Gospel Music (Hyena)
London Is the Place for Me, Vol. 2 (Honest Jons)
New York Noise 3 (Soul Jazz)
Plague Songs (4AD)
Rogue's Gallery: Pirate Ballads, Sea Songs, and Chanteys (Anti-)
Run the Road Vol. 2 (679 Recordings)
Studio One Disco Mix (Soul Jazz)
Tête de Bébé (S-S)
Tropicália: A Brazilian Revolution in Sound (Soul Jazz)
Numero Group's releases, especially *Wayfaring Strangers* and *Good God! A Gospel Funk Hymnal*, and the Eccentric Soul series is ace!

Most Awaited Albums of 2007

Bobb Trimble – *Iron Curtain Innocence/ Harvest of Dreams* reissues (Secretly Canadian)
The Fall – *Reformation Post TLC* (Narnack)
TTC – *3615TTC* (Big Dada)
Various Artists – *From Brussels with Love* (LTM, originally Les Disques du Crepuscule, 1980)

Favorite DISCOveries/Obsessions This Year

Cerrone
Link Wray's early '70s stuff
Kevin Coyne & Dagmar Krause's *Babble* (Virgin, 1979)
Slapp Happy's *Acnalbasac Noom* (Cuneiform) – *not Casablanca Moon*
R. Stevie Moore (*especially* late '70s/early '80s)
Recommended Records/ReR
Le Monde Fableux des Yamasuki (Finders Keepers, 1971/2005)
Morgan Fisher's *Miniatures* (Pipe/Blueprint, 1980) and *Miniatures 2* (Cherry Red, 2000) compilations
Ivor Cutler's (R.I.P.) catalogue
Jack Nitzsche, producer (see Ace Records compilations)
Last Night a DJ Saved My Life: The History of the Disc Jockey (book by Brewster & Broughton)
New Age Steppers, Maximum Joy and the whole scene around On-U Sound/Adrian Sherwood and Mark Stewart/Maffia

Best Shows Attended

Inca Ore/Leavenworth/Oaxacan/Gang Wizard (Dam Haus, Davis)
Lou Reed (Fox Theater, Redwood City)
Slits (Mezzanine, San Francisco)
Nina Nastasia (Sophia's Thai Bar, Davis)
Sharon Jones & the Dap Kings (Cat's Cradle, Carrboro, N.C. and Bimbo's, San Francisco)
Fred Frith (Delta of Venus, Davis)
O:RMF III and IV (Plainsfield Station, Woodland)
Country Teasers/Hank IV (Delta of Venus, Davis)
Solos (Rubber Soul, Winston-Salem, N.C.)
Bonnie "Prince" Billy and Dawn McCarthy/Dark Hand and Lamplight/Sir Richard Bishop (Great American, San Francisco)
Parenthetical Girls (Delta of Venus, Davis)
Quintron & Miss Pussycat/Kim & Thurston/Etc. (21 Grand, Oakland)
Nora Keyes/Madame P/Dead Western (Troy Mighty's, Sacramento)
Dengue Fever/Future Pigeon (Fools Foundation, Sacramento)
Art Lessing & the Flower Vato (Troy Mighty's, Sacramento)
Saccharine Trust (Kleiber Hall, UCD, Davis)
Born Heller/Mi and La'u (Delta of Venus, Davis)
Thanksgiving (Fools Foundation)
Espers/Vetiver (ASUCD Coffee House, Davis)
Capricorns/Megamoog/Program Names (Delta of Venus, Davis)
Sholi (Live on "The Ed & Remy Show," KDVS)

Ed hosts "Delicate Tension" every Thursday night from 10 to 11 p.m.

Rock en Español: The Alternative Rock Explosion

by Ernest Lechner
Chicago Review Press, 2006

Review by Gary Saylin

Ernest Lechner's book *Rock en Español* is a solid basic overview of this genre, complete with an intimate and informative look at more established artists including Café Tacvba and Fabulosos Cadillacs, as well as newer acts like Los Amigos Invisibles, Julieta Venegas and the Nortec Collective.

Lechner's book is special because it includes so much of the words coming from the artists themselves, song lyrics to illustrate points, intimate black-and-white photos that capture the humanity of the musicians, plus a great discography of 100 essential Latin rock albums year by year starting in 1959. The solid index is quite useful as well. It even includes references to *The White Album* (Beatles), Henry Mancini, Fela Kuti and The Kronos Quartet to really round things out!

How Lechner ties these all together with the foundation of Latin rock is what makes this book a fascinating read.

It was fun to learn to learn little things like how Julieta Venegas played in a ska and reggae band called Tijuana No! and that the German group Kraftwerk was a strong influence on the electronica sounds of the Nortec Collective music coming out of Tijuana.

I especially enjoy the appendix ("More Rock en Español") because it includes a pretty good chunk of information on groups like Los Teen Tops, who were one of the first groups to translate rock 'n' roll classics into the Spanish vernacular back in the '60s.

This appendix also includes a section on reggaeton, Panama's Ruben Blades, Brazilian rock, Columbia's tropical group, Fruko y sus Tesos, Los Lobos, Ozomatli and Los Super Seven to name a few.

The main chapters focus on the heavyweights, including Manu Chao, El Gran Silencio and Molotov, among several others.

The forward and introduction prove quite useful for getting a jumpstart on learning about this music genre that has emerged out of Latin America during the past 15 years. Ernest Lechner is a regular contributor to newspapers like The Chicago Tribune and Los Angeles Times, and his music articles have appeared in publications ranging from Vibe to People en Español.

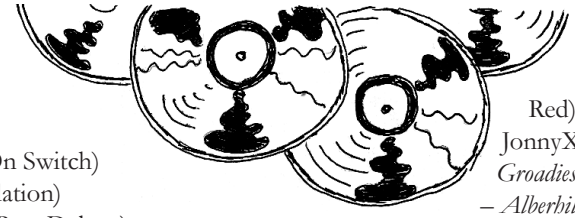
Gary hosts "The New Island Radio Café" every other Sunday from 10 a.m. to 1 p.m.

Cool As Folk Top 10 + 21 of 2006

1. M. Ward – *Post-War* (Merge)
Well crafted, catchy and smart indie singer-songwriter. He is the most impressive album maker of the decade.
2. The Avett Brothers – *Four Thieves Gone* (Ramseur)
Ranging from high-energy acoustic roots to sweet, forlorn love songs. One of the best live acts in the country delivers 17 solid songs on this studio album.
3. Bonnie "Price" Billy – *The Letting Go* (Drag City)
Teams with Dawn McCarthy of Faun Fables to create beautiful harmonies and his strongest batch of songs.
4. Old Crow Medicine Show – *Big Iron World* (Netwerk)
Heaps of acoustic energy and sweet singing makes this collection complete. Great mix of old roots standards and originals.
5. The Lightning Bug Situation (The Speakers' Brian Miller) – *The Lightning Bug Situation* (Self-released)
Combining electronic influences, some ice cubes and beautiful songs. A simple, elegant and creative masterpiece.
6. Andru Bemis – *Rail to Reel* (Wepecket Island)
7. Tom Brosseau – *Tom Brosseau* (The Blue Album reissue) (Loveless Records)
8. Long Winters – *Putting the Days to Rest* (Barsuk)
9. Kelly Stoltz – *Below the Branches* (Sub Pop)
10. Diane Cluck – *Countless Times* (Voodoo Eros)
11. The Places – *Songs for Creeps* (HUSH)
12. Laura Gibson – *If You Come to Greet Me* (HUSH)
13. Damien Jurado – *And Now That I'm in Your Shadow* (Secretly Canadian)
14. Chad VanGaalen – *Skelliconnection* (Sub Pop)
15. The Kitchen Syncopators – *Live in Sedona* (Self-released)
16. Mojave 3 – *Puzzles Like You* (4AD)
17. Agent Ribbons – *On Time Travel and Romance* (Self-released)
18. Dame Satan – *Ghost Mansion* (Self-released)
19. Two Sheds – *Strange Ammunition* (Under a Cloud)
20. Jolie Holland – *Springtime Can Kill You* (Anti-)
21. Black Fiction – *Ghost Ride* (Howells Transmitter)
22. Nina Nastasia – *On Leaving* (Self-released)
23. Ora Cogan – *Tatter* (Self-released)
24. Sean Hayes – *Big Black Hole* (Self-released)
25. O'Death – *Head Home* (Self-released)
26. Micah P. Hinson – *And the Opera Circuit Jade Tree* (Self-released)
27. Cat Power – *The Greatest* (Matador)
28. Magnolia Electric Co. – *Fading Trails* (Secretly Canadian)
29. Sonny Smith – *Fruitvale* (Self-released)
30. Miller Carr – *Miller Carr* (Isota)
31. The Rev. Peyton's Big Damn Band – *Big Damn Nation* (Family Owned)

Micheal Leahy hosts "Cool As Folk" every Friday morning from 9:30 a.m. to noon. Go to coolasfolk.com for more information.

DJ Rick's Picks of 2006



TOP 30 ALBUMS OF 2006

Battleship – *Hearts Addendum* (On/On Switch)
Carla Bozulich – *Evangelista* (Constellation)
The Carbonas – *The Carbonas* (Thee Raw Deluxe)
Coughs – *Secret Passage* (Load)
Country Teasers – *The Empire Strikes Back* (In the Red)
Entrance – *Prayer of Death* (Self-released)
Erase Errata – *Nightlife* (Kill Rock Stars)
Fat Worm of Error – *Pregnant Babies Pregnant with Pregnant Babies* (Load)
Goslings – *Grandeur of Hair* (Archive)
Hank IV – *Third Person Shooter* (Hook or Crook)
Harpoon Guns – *Harpoon Guns* (Square Wave)
Hue Blanc's Joyless Ones – *Fait Accompli* (P.Trash)
Impractical Cockpit – *To Be Treated* (Load)
Inca Ore with Lemon Bear's Orchestra – *Birds in the Bushes* (5RC)
Jay Reatard – *Blood Visions* (In the Red)
JonnyX & the Groadies – *JonnyX & the Groadies* (Self-released)
Junkpile Jimmy – *Alberhill* 2xLP (Cártel Ilustré)
Leprechaun Catering – *Male Plumage* (White Denim)
Monarch – *Speak of the Sea* (Throne)
New Flesh – *Vessel* (Heart Break Beat)
Rose for Bohdan – *And Then Everybody Hugged 'Racism Is God'* (Deathbomb Arc)
Self Destruct Button – *Natural Selection of Accidents* (Tower Control)
Sic Alps – *Reconnection Land* (Animal Disguise)
Who's Your Favorite Son, God? – *Out of Body Diva* (KDVS)
...Worms – *...Worms* LP+CD (Marriage)
Yellow Swans – *Psychic Secession*

Continued on next page

The Burning Halo by Draconian

Napalm Records
Released Sept. 29, 2006

The Burning Halo is Draconian's third release on Napalm Records, but as with their first two studio albums, it contains songs from previously recorded demos. It has been noted many times by the group that *TBH* is not a "follow-up" album to their second release *Arcane Rain Fell*, but more of "bonus album" that the band has dedicated to their fans. The album contains three original tracks followed by three re-recordings from their 1999 demo *The Closed Eyes of Paradise* and finishes up with two cover songs by Ekseption and Pentagram.

The opening three tracks are great melancholy gothic-doom pieces with Anders Jacobsson's deep growls accompanied by Lisa Johansson's near-angelic vocals. While these new songs may not contain anything too terribly new or experimental in the world of gothic-doom metal, they're nevertheless wonderful examples of Draconian's ability to deliver deep pounding melodies along with wrenching lyrics.

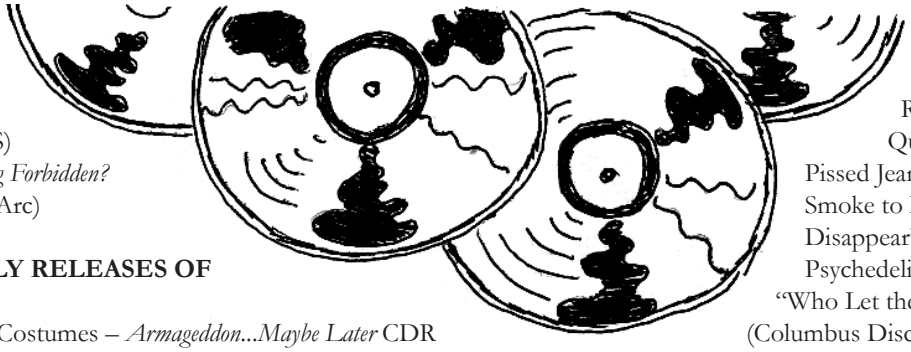
The middle three tracks are new recordings of older songs taken from *The Closed Eyes of Paradise*. Although somewhat taken out of context from *TCEP*, which deals with Lucifer and his fallen angels' malcontent with being forced into Hell with the eventual rebellion and reclamation of Heaven, the songs still contain the impact of their original source. Some of the lyrics have been altered and condensed, which I believe was done so that the songs would be able to stand on their own as opposed to being an isolated chapter in a story. My only complaint about the newer versions is that they sound a bit light and are not quite as heavy as their 1999 counterparts.

The two cover songs, "On Sunday They Will Kill the World" by Ekseption and "Forever My Queen" by Pentagram are wonderful additions that wouldn't normally find their way onto a doom metal album. Draconian is able to at least pull off the Ekseption cover and make it its own song that wouldn't sound out of place during one of their few and a far between shows. "Forever My Queen" sounds a bit awkward with the more conventional "rock beat" style of drumming and attempt to layer both clean and growling vocals on top of each other. It's also a different way of ending the album with Anders Jacobsson growling out, "Baby!"

Overall, *The Burning Halo* is an excellent album in the doom-metal genre that not only showcases Draconian's new and old material, but also exposes two of the band's early musical influences that may not be familiar to their usual audience. And while, in my own opinion, 50 percent of the covers sound good, it highlights that the band isn't afraid to experiment outside its standard genre. I highly recommend this album, but I would encourage anyone to find and listen to *The Closed Eyes of Paradise* just as well.

—Jack Wright from Woodland

2xLP (Weird Forest)
V/A *L.A. Noisescape* (Bastardised)
V/A *Tête de Bébé* (S-S)
V/A *Why Is Anything Forbidden? Vol. 2* (Deathbomb Arc)



TOP 15 CDR-ONLY RELEASES OF 2006

Argumentix & Bird Costumes – *Armageddon...Maybe Later* CDR (Below PDX)
Argumentix & Dead/Bird *Flip Off Hummers* tour 3x3" CDR (Self-released)
Art Lessing – *Plastic Couch* (Electric Eggplant)
Black Pus – *Black Pus 3: Metamorpus* (DiareahRama)
Kites – *Superior Moon* 3" (Mountain Collective)
KK Rampage – *Lies, Deception, & Tall Tales* (Rampage)
Plants – *Totem* (Self-released)
Robedoor – *Christ's Vipers* (Chocolate Monk)
Shearing Pinx – *Poison Hands* 2x3" (Not Not Fun)
Snowsuit* – *Consolation Prize* (No Format)
So So Many White White Tigers – *The Greatest Hits of Acid* (Self-released)
Switched-on Vultures – demo (No label)
Thee Scarcity of Tanks – *NZ Metals* (Slow Toe)
V/A *The Fruit Will Rot Vol. 2* 9x3" CDRs (Deathbomb Arc)
V/A *Sarcophagus 1-4* (Radius Waste)

TOP 25 EPs OF 2006

Abe Vigoda/Child Pornography – split 7" (Oms-B)
AIDS Wolf/Crack und Ultra Eczema/PRE/Dmonstrations – four-way split 2x7" (Lovepump United)
Anteenagers MC – "Let's Not Have a Party" 7" (Plastic Idol)
Argumentix – "Tarantula Downpour" 7"+DVDr (Trash Skull)
Battleship – "To Give Not a Gift" (Double Negative)
Billy Bao – "Bilbo's Incinerator" 7" (W.M.O.)
Cheveu – "Clara Vénus" 7" (SDZ/Polly Magoo)
Dead Western – "Dead Western" 7" (Weird Forest)
Ear & Dark – "There's No Such Thing as Dragons" 10" (Black Light)
Grey Skull/Haunted Castle – split 10" (Not Not Fun)
The Intelligence – "I'm Your Taxi" 7" (Holy Cobra Society)
Le Chevalier de Rinchy – "Mes Plus Belles Chansons d´Amour" (Le Vilain Chien)
My Little Red Toe/Foot Foot – split 7" (Not Not Fun)
Nothing People – "Problems" 7" (S-S)
Of Sex, Yr Body – "Of Sex, Yr Body" lathe-cut 7" (Deer + Bird)
Pink Reason – "Pink Reason" 7" (Savage Quality)
Pissed Jeans – "Don't Need Smoke to Make Myself Disappear" 7" (Sub Pop)
Psychedelic Horseshit – "Who Let the Dogs Out?" 7" (Columbus Discount)
Sapat – "Tongue-Tied & Staid" 7" (Black Velvet Fuckere)
Shearing Pinx – "Caves" 7" (DNT)
S.I.D.S. – "Kandy Kane" 7" (Army of Bad Luck/Stickfigure)
This Song Is a Mess But So Am I – "Marblemouth EP" (Acuarela)

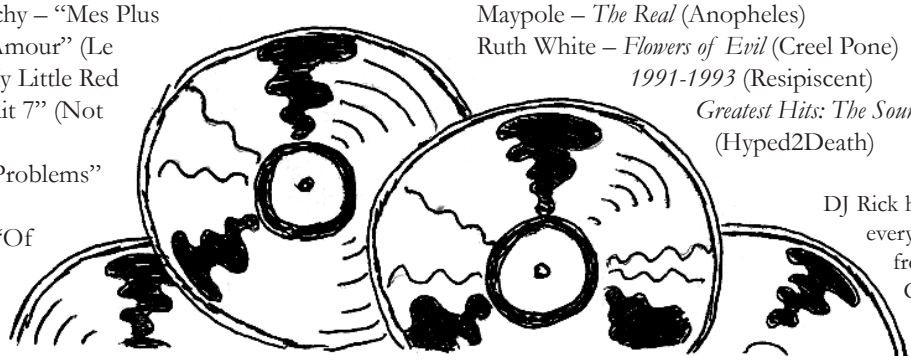
Tyvek – "Mary Ellen Claims" 7" (X!)
Western Culture/Katsuya Nonaka – split lathe-cut 10" (Deer + Bird)
Wooden Shjips "Shrinking Moon for You" 10" (Self-released)

TOP 10 CASSETTE-ONLY RELEASES OF 2006

Aerosol Constellations/Bird Costumes – split (Isolated Now Waves/Thankless)
Grey Daturas/Shearing Pinx – split (Isolated Now Waves)
Hole Class – "A Glimpse of Hole Class" (Self-released)
Home Blitz/Friends & Family – split (Leaf Leaf)
Non Horse – "Rigor Lore" (Not Not Fun)
Pocahaunted – "Moccasinging" (Not Not Fun)
Scream Baby, Scream!/Gang Wizard – split (Pink Triforce Tapes)
Tent City/Wigwam – split (Not Not Fun)
Unmono/Kate Hall & Elijah Forrest – split (Deathbomb Arc Tape Club)

TOP 10 REISSUES & RETROSPECTIVES OF 2006

Bernard Bonnier – *Casse Tête* (Creel Pone)
Crisis – *Holocaust Hymns* (Apop)
Dead Moon – *Echoes of the Past* (Sub Pop)
Ich Bin – *Obéis!* (Poutré Apparente)
Jackwacker – *...Things From Inside Your Body* (Black Velvet Fuckere)
Lake of Dracula – *Skeletal Remains* (Savage Land)
Maypole – *The Real* (Anopheles)
Ruth White – *Flowers of Evil* (Creel Pone)
Smegma – *Live 1991-1993* (Resipiscent)
V/A *Messthetics Greatest Hits: The Sounds of D.I.Y. 1977-80* (Hyped2Death)



DJ Rick hosts "Art for Spastics" every Tuesday morning from midnight to 2 a.m. Go to artforspastics.blogspot.com for more information.

Want to work at KDVS?

KDVS is looking for music DJs, talk show hosts, graphic artists, sportcasters, news reporters, sound engineers and other volunteers!

Go to a new volunteer meeting in 100 Hunt Hall at UC Davis on Tuesday, Jan. 9 or Wednesday, Jan. 10 at 7 p.m. to get a tour and more information.

E-mail questions to kdvsoffice@kdvs.org

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For more information, visit ec.ucdavis.edu

council

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the speakers
w/ the vision of a dying world
Delta of Venus 11.3.06

the vision of a dying world
delta of venus 11.3.06

20 kdvs presents events

chorused the animals
delta of venus 11.04.06

cozy
delta of venus 11.04.06

faulouah

delta of venus 11.04.06

THE TELESCOPES

Delta of venus 11.05.06

at delta of venus

photos by yoo-hyun oak

füxa

delta of venus 11.05.06

BLACK FICTION

DELTA OF VENUS 12.01.06

SUNDAY

Midnight – 2 a.m.
Punk Roge & Riot
"Neonate (Under Distress)"
Punk, street punk, oi!, political punk, international punk
—Chaotically good music mixed with political, social and local punk talk, as well as shows, tickets and events you don't want to miss.

2 – 4 a.m.
Matt McGough
"All Night Disco Party"
Electronic, indie, experimental
—Show split between dance (but not horribly cheesy house/techno/DNB), oriented around electro, indie and leftfield electronica.

4 – 6 a.m.
Woolsey & Fish
"Dance Dance Revelation"
Metal, electronic, hardcore, indie, punk, hip-hop
—Music you never knew you could dance to.

6 – 8 a.m.
Bobby H. & Mr. Tee
"Songs of Praise Gospel Program"
Gospel
—Traditional and contemporary gospel music.

8 – 10 a.m.
Bernard Benson
"In Focus / Perspective"
Religious talk show, music
—"In Focus" solves problems of students and the community in light of scripture. "Perspective" features live music, Christian bands, plays and skits.

10 a.m. – 1 p.m.
Gary B. Goode
"The New Island Radio Café"
Reggae, ska, Hawaiian, '60s oldies
—A healthy mix of oldies, Latin (Cuban, salsa), Hawaiian (mele, slack-key Guitar, hula) and Jamaican ska, rock steady and reggae.
ALTERNATING W/
Mindy Steuer
"Cross-Cultural Currents"
Reggae, international
—Mix of reggae and African music.

1 – 3 p.m.
Papa Wheelie
"Radio Wadada"
Reggae
—A conscious reggae session featuring reggae (old and new), dub and dancehall.

3 – 5 p.m.
Brendan
"The Raw Mess Around"
Raw folk, gospel, blues, funk, international, free jazz, psych
—Programs that unite widely different musical styles around subject matter, sound or experience of the artists, with a focus on raw, non-conformist music.

5 – 7 p.m.
Christopher Killimanjaro & Oddy-Knocky
"Exodus: The Return Home"
Experimental, beans
—Killimanjaro usurped from the shining mountain and Oddy devieved by a comely maiden; now both journey tto fulfill an ancient prophecy. In exile they seek glory.

7 – 8 p.m.
Emily
"The Treehouse"
Rock 'n' roll fun
—This miscreant sits in a treehouse and plays thee surf/trash/beat, 66/77 punk, power pop, garage and girl groups galore for hackneyed troublemakers!

8 – 10 p.m.
J.D. Esquire & Angel Child
"The Front Porch Blues Show"
Blues
—Tune in to hear the great legends and lesser known artists who formed the roots of indigenous American music. We feature contemporary acoustic blues artists.

10 p.m. – midnight
Tim Matranga
"Kicksville 29 B.C."
Psych, soul, garage
—Sets of choice raw soul, funk, and '60s garage mayhem.

MONDAY

Midnight – 2 a.m.
Wesley Dodds
"This Vicious Cabaret"
British rock
—A look across the pond at British music, including British Invasion, psychedelia, metal, glam, punk, mod, goth, indie/alternative, shoegaze and Brit-pop.
ALTERNATING W/
LOB
"Radio Lob"
Eclectic
—Rare stuff from Lob Instagon's personal collection and KDVS.

2 – 4 a.m.
DJ Dan
"Who's Knocking?"
Electronic, jazz, rock, indie, noise
—Music is at your door, ready for you to listen.
ALTERNATING W/
DJ Micdiddy & Brian Ang
"Farewell Transmission"
Folk, rock, indie, blues
— Indie and roots music.

4 – 6 a.m.
DJ Anecdote & DJ Insu
"Insightout"
Electronic, experimental, IDM, instrumental, indie, drum 'n' bass
—Avant-glitch, angry computers and lullaby drones.

6 – 8:30 a.m.
J. Violet
"Forget about the Faux Pas"
Eclectic: international, reggae, rock, folk, indie, electronic, Latino/a
—For window-gazing, insanity marathons, stutter-mouthed bumbling, and intercountry roadtrips. Take as needed.

8:30 – 9:30 a.m.
France
"It's About You"
Public affairs
—A show where expert guests discuss issues and events in order to assist listeners in defining their personal ethics and opinions.

9:30 a.m. – noon
Mr. Glass
"Good Good"
Jazz
—A mix of nu jazz, future soul, downtempo, funk, hip-hop, Afrobeat, Brazilian.

Noon – 1 p.m.
Amy Goodman
"Democracy Now"

1 – 2:30 p.m.
Louie-Bloo
"Lady and the Amp"
Eclectic: electronic, folk, punk, experimental, noise, rock
—This, that and the other thing.

2:30 – 4:30 p.m.
DJ Apothegm
"Radio Active"
Eclectic: electronic, noise, experimental, psychedelic

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
DJ Cariad
"The Fringe"
Public affairs
—News, events, interviews about the radical queer, feminist and gender variant communities.

6 – 8 p.m.
Maggie Cat
"The Cat's Meow"
Rock, folk, indie, feedg
—The smart way to keep your music collection from stagnating, AKA the best I can bring to you from any genre that applies.

8 – 10 p.m.
Andy
"The Lewd Dance"
Eclectic
—In this show music is not experienced through direct participation, but rather via the DJ.

10 p.m. – midnight
Calamity Janie
"Handlebar Moustache Fetish"
Rock, eclectic
—Noise to you, love to me.

TUESDAY

Midnight – 2 a.m.
DJ Rick
"Art for Spastics"
DIY, punk, art, experimental
—I play thee best in garage/scuzz-punk ineptitude, knuckledragging thug-rock of the lesser primates, highfalutin jackoffnoise and hella contrived subgenre names.

2 – 4 a.m.
DJ Danimal
"Like Spinning Plates"
International, folk, indie
—New indie sounds and forgotten indie folk gems, with occasional overseas exposure.
ALTERNATING W/
DJ Pants & Captain Haddock
"Why Are You Yelling So Loud?"
Metal, hardcore, punk, screamo
—A show consisting of melodic hardcore, metal and punk, with an emphasis on heavy tunes with catchy rhythms and melodies.

4 – 6 a.m.
Steve & Jorge
"Two for One Taco Appreciation"
Eclectic
—Fattening up while tuning in!

6 – 8:30 a.m.
Craig
"Earthquake Muse"
Classical, folk, rock, indie, blues
—A multi-genre show with a focus on folk, blues, Americana, alt country and rock.

8:30 – 9:30 a.m.
Dr. Kirstin Sanford & Justin Jackson
"This Week in Science"
Public affairs
—Detailing and discussing major issues in the sciences. From solar systems to microcosms, hear cutting edge and controversial topics brought to an accessible level.

9:30 – 11 a.m.
Dog Tones
"Thee Funk Terminal"
International, reggae, electronic, jazz, hip-hop
—Bumpin' beats brought to you by Dog Tones to make your subwoofer howl!

11 a.m. – noon
Deputy Boomer
"Erik's Aural Extravaganza"
Eclectic: electronic, hip-hop, experimental
—Earth is pregnant for the third time. I have tasted the maggots in the mind of the Universe; I was not offended, for I knew I had to rise above it all, or drown in my own shit.

Noon – 1 p.m.
Amy Goodman
"Democracy Now"

1 – 2:30 p.m.
Tristan
"Ghettoblaster Supreme"
Electronic, hip-hop, bodymore, wall of sound, ghetto pop
—Handpicked selections mixed and remixed live on blast.

2:30 – 4:30 p.m.
DJ Nation & Benny Amon
"Jazz Apples"
Jazz and things like Jazz
—Jazz and things.

4:30- 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
Public affairs

6 – 7 p.m.
"KDVS Radio Theatre"
Audio plays
—Original locally produced and classic audio plays.

7 – 8 p.m.
Andrew
"Aggie Talk"
Sports talk show
—Catch all the latest news, scores and highlights from the world of Aggie sports.

8 – 9 p.m.
Klinger
"Live in the Warzone"
Eclectic
—A bunch of obscure records selling on eBay for big $$ and new bands destined to be remembered.

9 – 11 p.m.
Mr. Mick Mucus
"Hardcore Party/The Chicken Years"
Eclectic: punk, hardcore, other
—Fun with sound.

11 p.m. – midnight
Scott Soriano
"The Rebel Kind"
Eclectic
—Obscure, good and forgotten.

WEDNESDAY

Midnight – 2 a.m.
Fuzzbox Flynn
"Coexistence of disparate elements"
—Features electronic, absurd progressive rock, kraut, dancey junk, odd new-wave, no-wave, peculiar music of today and whatever else I feel like throwin' on the record player....

2 – 4 a.m.
Kid Courageous
"Attempts and Preludes"
Electronic, indie, experimental, twee, pop
—Everything from the mid-'80s to present that's just a little bit cute.

4 – 6 a.m.
DJ Ophelia Forealia & DJ Blonde
"Math Robot"
Electronic, rock, house
—A premium blend of house and rock music.

6 – 8:30 a.m.
David D. Young
"Upper Realm Shrieks: Music & Words"
Eclectic, spoken-word
—A continuously evolving show where I'm constantly changing the combinations of genres.

8:30 – 9:30 a.m.
Public affairs

9:30 a.m. - noon
DJ Mucky
"Bear Is Driving Car"
Rock, experimental, international, electronic, jazz, hip-hop
—Big American party! Everyone disco dancing!

Noon – 1 p.m.
Amy Goodman
"Democracy Now"

1 – 2:30 p.m.
Sara De Cuir
"The Attic"
Jazz, folk, rock, blues, experimental, international, electronic
—Playing rock songs from the '60s and early '70s, along with jazz and current folk, rock and experimental.

2:30 – 4:30 p.m.
Boy Wonder
"Get Smarter"
Folk, blues, country, bluegrass
—Music for a porch life.

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
Dr. Andy Jones
"Dr. Andy's Poetry & Technology Hour"
Public affairs

6 – 8 p.m.
Acadius Lost
"Bat Country: 2086"
Industrial, goth, noize, synthpop
—Dissident music for the 21st century: from dark technoid rhythms through EBM and thumping future-club-core, punctuated with melodic synthpop.

8 – 9 p.m.
Patrick Ferris
"Dark Night Blues"
Blues, folk, rock 'n' roll
—Traditional American blues from Mississippi to East Texas. Folk singers, jug bands, prison gangs, hokum tunes and spirituals from the beginning of the 20th century.

9 – 10 p.m.
The Apostle Gabriel
"Riddim Sounds"
Reggae
—Conscious reggae, all styles from all over and all ages. Bks, rock steady, roots, rub a dub, dancehall and new skool dancehall.

10 p.m. - midnight
Big Sammy & Guests
"The Hip-Hop Truck Stop"
Hip-hop, rap, gurp
—Tune in as Big Sammy and Q play music and talk trash.
ALTERNATING W/
Mr. Glass
"Music Is a Weapon"
Hip-hop, electronic, jazz, soul
—Understanding the nature of the threat.

THURSDAY

Midnight – 2 a.m.
DJ Bigg Al Jonson
"The Get Down: Hip-Hop and R&B Show"
Reggae, R&B, hip-hop, soul, jazz
—Blazing the coolest and smoothest underground hip-hop and R&B all across Davis, Sacramento, Woodland and wherever else this thing goes.
ALTERNATING W/
DJ Sev & Chef Gargamel
"To Be Determined"
Eclectic

2 – 4 a.m.
Roxanne & OKI
"Animals from the Basement"
Eclectic: electronic, folk, indie, punk, hip-hop, noise

4 – 6 a.m.
The Colonel & DJ Business
"The Broadcast"
Eclectic: jazz, folk, indie, experimental, international
—What's hodge-podge to you is coherence to us.

6 – 8:30 a.m.
Alicia & Bob Gnarley
"La H.H. Crème"
Electronic, folk, rock, indie, international, blues, experimental
—Eclectic, hectic and electric!

8:30 – 9:30 a.m.
Luis Sierra & Penny Leff
Local Dirt
Public affairs
—Educates and inspires through interviews, current events and news about what's growing on in our agriculture community.

9:30 a.m. – noon
DJ Chris
"The Senescent Spectacle"
Electronic, jazz, folk, indie
—Obsessions with hyperliteracy, search for meaning with all forms of rotating media and vintage audio.

Noon – 1 p.m.
Amy Goodman
"Democracy Now"

1 – 2:30 p.m.
Clara & Jess
"Your Venomous Rondelay"
Eclectic
—Smoking in the backyard bedroom.

2:30 – 4:30 p.m.
DJ End-Stop
"(Life Is) Full of Possibilities"
Electronic, folk, rock, indie, pop
—Music to daydream to...

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
Douglas Everett
"Radio Parallax"
Public affairs
—Science, history, politics, current events and whatever we please.

6 – 8 p.m.
Todd Urick
"Hometown Atrocities"
Eclectic: rock, punk, pop
—Show centering on rock of sorts: psych, indie, punk, experimental rock, electro, scenester and outdated pop culture.
ALTERNATING W/
Ruby
"Faint of Heart"
Eclectic
—Grapes, much like children, need love and affection.

8 – 10 p.m.
Megan
"Chicks & Cars"
Rock 'n' roll, folk, psych
—Hormone-riddled adolescents making music about their obsessions in primal fashion.

10 – 11 p.m.
Ed
"Delicate Tension"
Eclectic, avant-garage

11 p.m. - midnight
"Live in Studio A"
—Performances from local and touring bands live at KDVS.

FRIDAY

Midnight – 2 a.m.
Tommy V
"Mind the Gap"
Eclectic: international, jazz, rock, indie, experimental
—Weird sounds, strange voices both spoken and sung, noises with melodies, combining the old with the future.
ALTERNATING W/
That Darn Cat
"Drum & Dumber"
Experimental electronic
—The cat's out of the bag with his drum 'n' bass, downtempo, breakcore and future jazz.

2 – 4 a.m.
DJ Cuerbo
"To Please Your Fancy"
Eclectic
—A hearty blend of multi-genre goodness, with emphasis in folk, rock, blues, indie and punk.

4 – 6 a.m.
Wulf Kollapse & Cthulic Rites
"Punks Is NERDS!"
Metal, hardcore, punk, noise
—Mighty blasting of beats! New and old punk, hardcore, power violence sludge, doom metal, grindcore, psych, indie and noise.
ALTERNATING W/
Leeroy Francis White
"Tilted Brims"
Jazz, blues, hip-hop

6 – 8:30 a.m.
Bones
"Waltzing Across Genres"
International, classical, jazz, folk, indie, blues
—Classics, country, cross-cultural collaborations, jazz and blues.

8:30 – 9:30 a.m.
Steve Lambert
"The Steve Lambert Show"
Public affairs
—Field recordings, conversations, discussions and interviews with everyday people on a variety of topics and themes. Guaranteed to make as much sense as life itself.

9:30 a.m. – noon
Michael Leahy
"Cool As Folk"
Folk, indie, blues
—I feature weekly in-studio guests, folk, bluegrass, stringbands and old-time blues.

Noon – 1p.m.
Amy Goodman
"Democracy Now"

1 – 2:30 p.m.
Brenda
"Sin Fronteras, Without Borders"
Latino, rock en español, folkloric
—Mix of Latin genres without borders/musica Latina sin fronteras.

2:30 – 4:30 p.m.
Brian Ulysses
"The 10-4"
Electronic, jazz, hip-hop
—You have the right to listen to awesome music.

4:30 – 5 p.m.
"Free Speech Radio News"

5 – 6 p.m.
Richard Estes & Ron Glick
"Speaking in Tongues"
Public affairs
—A program featuring social commentary and interviews with people directly involved in struggles related to peace, civil rights, the environment and the workplace.

6 – 8 p.m.
Ryan
"California Police State"
Eclectic: electronic, rock, indie, folk, punk, experimental, downtempo
—Mostly brand new releases.

8 – 10 p.m.
DJ Robb Dogg
"Chill Out and Die"
Metal, industrial, punk, noise, experimental, psychedelic
—Musical insights into mankind's miserable existence, ticket giveaways and live local bands.

10 p.m. – midnight
Pirate & Blasphemer
"Festival of Yaws"
Metal, punk, hardcore
—Metal, giveaways, throw up in your mouth a little bit....

SATURDAY

Midnight – 2 a.m.
Blasphermer & Scarecrow
"Raise the Dead"
Metal, noise, ambient, horror
—Black metal, death metal, grindcore and ambient horror.

2 – 4 a.m.
Dr. Doktir
"Soup"
International, electronic, hip-hop,
—An eclectic mix of dance jazz, broken beat, sambossa, dub and nu soul presented on a vinyl platter with the highest regard to bass and beats.

4 – 6 a.m.
DJ Markuss & Tessa Mae
"The Prog Rock Palace"
Progressive rock, jazz
—Progressive rock and jazz from around the world, 1968 to present.
ALTERNATING W/
Little Wing & DJ Juligan
"Songs from the Vault"
Reggae, rock, indie, Latino/a, experimental, psychadelic
—An exploration of the influence of the '60s psychedelic era on current rock, electronic and indie music.

6 – 9 a.m.
Big Dave
"Buried Alive in the Blues"
Blues, jazz, folk, rock
—Blues from everywhere, new and old, national and international.

9 a.m. – noon
Robyne Fawx
ALTERNATING W/
Bill Wagman
"The Saturday Morning Folk Show"
Folk
—Traditional and contemporary folk music, including old-time, Celtic, bluegrass and Americana.

Noon – 2 p.m.
Mario
"Mario's Blues Thang"
Blues
—Old blues, new blues, all blues.
ALTERNATING W/
BJ
"BJ's Big Bag of Blues"
Blues, jazz
—Blues and jazz, with spotlights on locally performing artists.

2 – 4 p.m.
Ms. Lola & Smyth
"Dancing on Air"
Eclectic: international, electronic, folk, indie, hip-hop
—A little this...a little that...

4 – 7 p.m.
Gil Medovoy
"Crossing Continents"
International, world
—Mid East, Mediterranean, Indian, sub continent and Central Asia, Balkan and Eastern European.

7 – 9 p.m.
Jeffrey Fekete
"Today's Abberations, Tomorrow's Fashion"
Eclectic: electronic, rock, indie, punk, hip-hop
—An eclectic journey through the latest additions to the massive KDVS library.
ALTERNATING W/
Mr. Frankly
"Let's Be Frank"
Rock, jazz, folk, indie, punk, experimental, hardcore, electronic

9 – 11 p.m.
Trotsky
"The Crimson Airwaves"
Punk, hardcore, yhrash
—Plenty of proletarian pop punk, thrash, crust and hardcore.

11 p.m. – midnight
"The Joe Frank Show"

For more in depth information, updated schedules, future show announcements and for streaming live and archived shows, go to kdvs.org.

BAD JOBS

Excerpts from "The Steve Lambert Show"

"The Steve Lambert Show" is a collection of field recordings, phone calls and interviews around a weekly theme. The interviews are done with whomever Steve runs into in the two-week period in which he creates the show.

Steve also uses phone calls left on a voicemail system by KDVS listeners. To be on the show, call (530) 554-4399 and listen to the instructions. All calls are anonymous. Your calls help make the show possible and are sincerely appreciated.

Cynthia
ICE CREAM SCOOPER

It was the first job that I had and I was 14 and I think I was a freshman or a sophomore in high school. I worked at this family-owned ice cream shop and it was like right when frozen yogurt was super trendy in Marin and people would come in and buy gallons of it. It was so gross. It was owned by this Jewish couple and their two sons managed it and they were a little bit older than me and they went to a different high school than me. But one of them, the older son, was one of the managers and he was the first, like, the first drug addict I ever knew, I guess.

He would sit in the back on the old milk crates and suck all the nitrous out of the whip cream chargers, like just doing whippets all day. And, uh, I think one time I walked in on him smoking pot in the bathroom with the fans on. I feel like he might have fallen asleep in there once, but I could just be wanting that to have happened.

And one, uh, one time I went to work. I don't know how I got to work; I don't think I drove. I didn't drive myself there because I didn't have my license, but I don't think my mom took me. I don't remember; I don't remember how I got to work. But I went one day after doing acid for the first time and it was kind of an early shift. And I think, I think I had taken

the acid kind of later in the evening [the night before], so by the time I got to work, at like 10 or whatever, I was still, I was still kind of high. And I went in.

So when you walked in there was, like, probably like, 15 ice cream flavors and a sundae station-like thing. And I walked in and I opened up the, the, the little area for the ice cream and I stuck my hands as far as I could go into two vats of ice cream. And just sat there and swished it around in my fingers for like... five minutes. Until the son came out and asked me what I was doing.

I told him I had done acid and he... that was... I feel like from that point on he left me alone. Maybe he thought that was cool, but, yeah. I don't think I can forget that sensation. And I think one of the flavors was bubblegum 'cause I remember, like, getting a couple chunks on the way down. And the feeling of crushing them in my fingers was great. I think I went… I got pretty far because the freezer wasn't that freezy. So I feel like I got almost like up to an elbow, at least, on one of the vats.

Scott
LABORER

[Phone ringing. Picks up.] Hey there! Good. Let me just finish signing this e-mail. Cool. Bam. Send. Are we taping? We're talking about jobs. Yeah, that's the amazing thing is getting back to your first job when you had no frame of reference of what pay scale is out there. And I mean, my first job I was paid $5 an hour. And it was over the table so I was getting taxed on that. ou wanna know what I did with my first pay check? I bought Annie a necklace. It was a silver necklace and it had this little charm on it that was this dragon holding a little crystal ball. And I was 15 years old. I think it was $168.

Anyway, I know that a lot of punkers like to talk about bad jobs. Like, I think bad jobs are something that, like, punkers sort of… it's like somehow part of the romanticism of being a bohemian. It's like, not ever getting jobs that pay well or treat you like a human being and then you can justify the fact that, like, you don't want to spend money on anything. Or you think that things are bad around you and your life because you job reinforces that perspective.

I was desperate for a job. I always wanted to work. I never wanted to do other stuff. I always wanted to work. I always associated it with my self-worth from a really young age. So I really wanted a job and it wasn't like I was forced to go get one or anything. So I, uh, I got this job being a "laborer," that was my title, on this construction site.

I showed up there and all the dudes, who were like career carpenters, these dudes were in their like late 30s, they were all missing one finger, they were all pissed off. You know one guy was headed for the major leagues in baseball and he, uh, he knocked up his girlfriend and fuckin' married her and like derailed his whole life plan, and so he just hated fucking everything, right? And he was like 41. And that had happened when he was 18 and he just hated everything. And then there was his partner in crime who was this dude who didn't have any teeth and he was supposed to wear dentures, but he hated wearing 'em so he wouldn't wear 'em. And he just yelled and cussed about everything. And you know, typical. I think every construction site is the same. They all just cuss and talk about sex.

So the first thing they had me doin' was picking up trash. I just walked around the construction site picking up trash, the majority of which was their cigarette butts. 'Cause these dudes would just work and smoke and they'd just pitch their butts everywhere. So I was picking up these dudes' old cigarette butts just all day long picking them up with a trash bag. And I seriously did that for like two weeks. All I did all day was walk around with a trash bag and space out.

And then they decided… oh, by the way, the guy whose house we were building the house for, here's a big component of the story, was Herb Ritts, who I believe passed away. I'm not sure. Am I wrong about that? I should look that up. [Died in 2002 — Ed.] Well, Herb Ritts is this very famous, very, very effeminate Hollywood photographer, like fashion

Continued on next page

photographer. Like Bruce Webber, right? And he shot some like later era Michael Jackson videos. You know the one where Michael Jackson is like just dancing and it's really windy and he's out in front of an adobe house and it's one in this sepia tone? I can't remember, it's like the "Leave Me Alone" song or something. Anyway, he, like, shot that. He shot all this fashion, glamour shots stuff. Anyway, he was like the biggest momma's boy ever.

The dude would come out in his Range Rover with his mom, who was like really, really, really old. She was like the woman from Brazil, she had all the face lifts, but she's 87? And they come out and this is what would happen:

They had been building this house for two years and they would come out there from L.A. And this dude was just rolling in money. They'd come out there and he and his mom would see the work that was being done and be like, "No. No, no, no, I don't want this!" We're talking about, like… OK, they would take sheets of teak wood that had been cut in this way so that… you know this 'cause your dad's a cabinet maker, right? They would cut the sheets so the grain would all match up and they did the walls in teak, like paneling, like veneer. [*laughs*] Teak veneer! In this really dark wood with all the grain on these 8-foot panels, they'd all line up on the walls and it was majestic. It was beautiful. And also it was like chopping down these rainforests and incredibly expensive and rare and, like, horrible for the planet.

And the dude would roll up in his Range Rover and be like, "No. Get rid of this. Tear this down, I don't want this. This place where there's a bedroom? No, this is going to be a deck now." And the bedroom would be finished!

And the architect and the construction workers, they basically considered it like it was a Sisyphus thing. They would build a house, and then they'd knock it down, and then they'd build it again, and they'd knock it down. And as far as they were concerned, they were gonna be on this site for the rest of their lives.

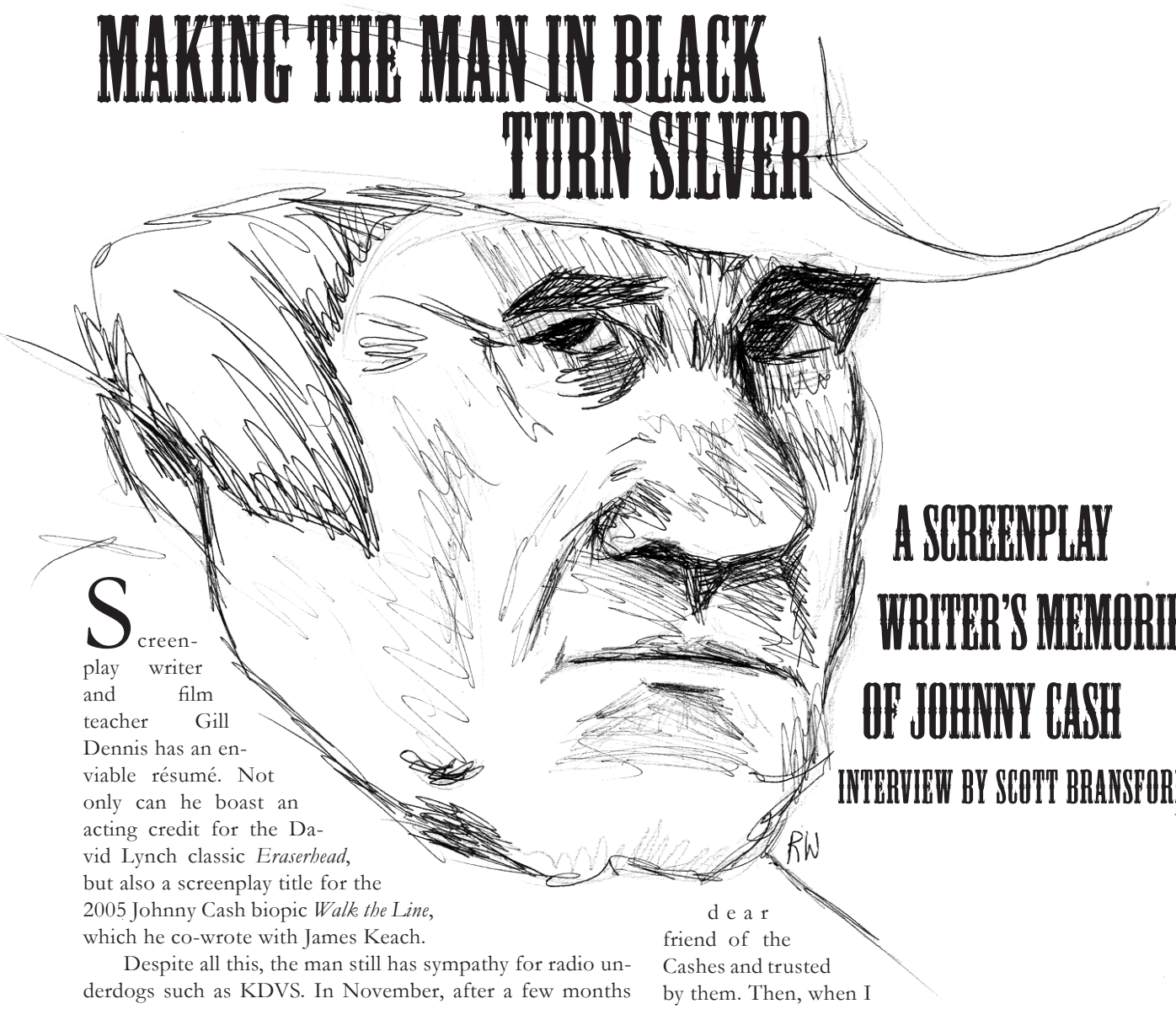
So in one of these trips that he took up there with him and his mom, they decided they didn't want the basement to be the basement anymore, or whatever. They wanted to knock out these walls down there. [*laughs*] Now thinking back, they were structural walls and, uh, they were cinderblock that was filled with concrete and it has rebar jammed through the middle of it. And that's like a foundation wall, right? So they decided they didn't want this wall down there, they wanted to put a hot tub down there or something. And so they need somebody to tear down this 8-foot-tall cinderblock wall and they decided, let's get the trash guy to do it, right?

You know that you're going into a bad work situation when the dudes who are instructing you on how to do what you're doing… which in my case was taking a 110-pound jackhammer. I was 15 years old and I'm taking 115-pound pneumatic jackhammer into this room to jackhammer this wall that I have to lift this jackhammer up. I don't know if you've ever used a jackhammer, but it's crazy with the jackhammer sideways. These dudes are telling me how to do it and they all have that look on their face like, [*laughs*] like they're all sure they're not gonna see me again, you know? They're like, "Just get in there and just, uh, just start hammering away." And if I remember correctly, my first day I had no respirator, no goggles and no hearing protection. And I don't know if you've ever jack-hammered on concrete before with an air compressor jackhammer, but it's like the loudest thing that ever was. It's so painfully loud that, I mean, I don't know how I didn't lose my hearing.

Anyway, I spent the next month straight, every day, jack-hammering this one wall. And that was my whole summer. And they got to pay me $5 an hour for the whole summer. And I had, I had a sledgehammer, and a 110-pound jackhammer, and it was my job to tear it down, haul out all the rubble and keep tearing away the wall. And that was my whole job. That was all I did.

Steve Lambert hosts "The Steve Lambert Show" every other Friday morning from 8:30 to 9:30 a.m. Look up the show on daviswiki.org for information on past and upcoming themes.

MAKING THE MAN IN BLACK TURN SILVER



A SCREENPLAY WRITER'S MEMORIES OF JOHNNY CASH

INTERVIEW BY SCOTT BRANSFORD

Screenplay writer and film teacher Gill Dennis has an enviable résumé. Not only can he boast an acting credit for the David Lynch classic *Eraserhead*, but also a screenplay title for the 2005 Johnny Cash biopic *Walk the Line*, which he co-wrote with James Keach.

Despite all this, the man still has sympathy for radio underdogs such as KDVS. In November, after a few months of exchanging e-mail and phone messages, he set aside some precious downtime to tell me about a series of interviews he conducted with Johnny Cash. Those talks, which took place in the last years of Cash's life, later became an important source for the *Walk the Line* screenplay.

Mr. Dennis spoke to me over the phone from his home in Portland on Nov. 2, 2006, and the following are excerpts from the conversation.

SB: If you look at credits to *Walk the Line*, they say the story is based on autobiographies written by Johnny Cash, but that's not entirely true. As it turns out, you also did extensive interviews with Cash to piece together the screenplay. Could you talk about that process?

GD: Well, initially the person who had done an interview was James Keach, who eventually produced the movie and was a dear friend of the Cashes and trusted by them. Then, when I came aboard the project … James and I went down to John's house in Hendersonville and spent about a week with June [Carter Cash] and John, interviewing them, and I essentially was asking him a series of questions.

I was trying to mine his emotional memory, so I asked him what was the saddest thing that ever happened to him, and that was obviously the death of his brother Jack. The most joyous moment of his life was June saying yes [to his marriage proposal] on the stage in London, Ontario, so one became the beginning of the movie and the other the end.

And I asked him what was the most shameful thing he'd ever done, and he went away for about four or five hours and took a nap, and came back and told the story of beating up his [first] wife Vivian in front of their children.

And [I asked], "What was the angriest some-

Continued on next page

body ever got at you?" That was June throwing the bottles at him, and he would say: "Go ask June that story, she tells it better than I do." From those interviews came the emotional progression of the picture.

SB: There's an important scene in the film where a young Johnny Cash gets punished by his father for listening to the radio. Can you tell us what Cash told you about his childhood connection to the radio during childhood and why his father didn't approve of him listening?

GD: One of the main complaints his father had was that John was listening to the black stations, what John's father called the race stations. He just thought that would lead to nothing good, and the idea of the radio bothered him, people listening to recordings. People weren't actually there, so he said, "You're listening to nothing, there's nothing there, there's not a human being there." He was not sympathetic at all to the idea of being a musician.

SB: Johnny Cash grew up Dyess Colony, Ark., which was basically a collective farm that the Roosevelt Administration created for the poor during the Great Depression. An obituary for Cash in the *Village Voice* said the experience of growing up there gave Cash a sort of New Deal worldview, which included ideas of social justice and racial tolerance. Based on your research and interviews, would you say that's really the case?

GD: There was the official line that said: "We were poor and had God and loved each other, so poverty didn't matter." But the community there was entirely white, and it seems to me that the thing that shaped John and made him such an appealing and humane presence was his appreciation of this music that came from elsewhere, another race.

It was also a very tough place. It was a very rough community with not particularly well-educated people, with incest and murder and all those things.

SB: In the film there's a scene where Johnny Cash auditions for a recording deal with Sun Records, and Sam Phillips asks him to play the song he would perform if it were his last chance to sing. As you've said, that's actually a fictional moment. Can you talk about what inspired you to write that particular scene?

GD: I wrote this with James Mangold, so it's not all mine at all. But part of it is that I one time heard Billy Wilder talking about why he didn't stop smoking, and he said, "Well, the next day I might get hit by a truck and be lying there in the gutter dying and thinking, I could have had another cigarette, for God's sake."

So I've always told students of mine that if they were going to make a movie or write a story, write the one that they'd be wishing they'd written if they were lying in the gutter having been struck by a truck.

SB: A scene that gets repeated in *Walk the Line*, both in the beginning and toward the end of the film, is Johnny Cash performing for inmates at Folsom Prison. What made that scene so important?

GD: He felt he was one of them or he belonged there, or they were his brothers. The thing that is just amazing to me is his attentiveness to the audience or the person he was singing to.

I remember going out to this farm John had, and James Keach was sitting in the back, asking John what he sang in the cotton fields, and he sang "My Grandfather's Clock." He sang as if he was talking to you. It was no louder than if he was just speaking to you. The hair went up on the back of your neck, it really did, and you wished everybody you loved in the world was there. It was so marvelous, and then you ask him to sing what he sang to Vivian on their first date, and he sang "Those Faraway Places," and you knew how he got her.

When he's doing those prison concerts, there's a moment where somebody applauds the fact that he'd been in bed with his best friend's wife, and he immediately stopped and said, "Did you applaud?" and so there was that intimacy to the singing and that recognition of other people. I think that made him special.

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Friends First, Music Next

An interview with DAD by Julian Elorduy

DAD, the band, hails from Santa Cruz, Calif. It is primarily the catharsis of Andy Stevenson, writer and musician, though DAD has had a flux of semi-permanent musicians offering their own contributions. Andy, who I have known since I was a freshman in high school, taught me how to be an angsty teenager, hate the jock clique and have my mother worry about me, and I owe him a great deal for all of that.

Despite what Andy may say in this interview about DAD's music and its live performances, the band is an extremely good musical display of camp, bitterness and wit. Recently at a performance in Santa Cruz in November, I witnessed an audience of 30 to 40 engrossed college kids crammed into the living room of a humid, hot triplex, clapping their hands and singing along to DAD's tunes — I was completely taken away by this scene. There were some who had come from as far as Sonoma County.

This sort of enthusiastic atmosphere is indicative of the scene that has developed in Santa Cruz and surrounds the Sonoma County Astronomy Club Ghost Story label, or clique of sorts, which brings together musicians from Sonoma County and Santa Cruz. I sincerely hope that this sort of gusto is infectious and will maybe spread to the Sacramento/Davis area!

Find out more about DAD and ACGS at myspace.com/dadtheband and acgs.ws. Here is the interview:

JE: OK, Andy. First off, I love you and you make my heart tender. Tell me, who is DAD? You seem to hold it together (if by a thread), but would you call yourself the ringleader? Finally tell me who plays what and how you have been a band?

AS: DAD is me, with my chair and whip, but more like a toddler seat and a wet towel. Steve [Stromp, best friend and close collaborator] was a natural addition since he's my second head, and we just kept shoving down our friends' throats until they "couldn't beat us, so joined us."

JE: You and B [Zebowski, a third, previously key member] dated for a quite a serious period of time. What was it like being in a band with your lady friend? Did it cause problems or did it make things easier? Is she still in the band?

AS: Well, three habits of mine started out of

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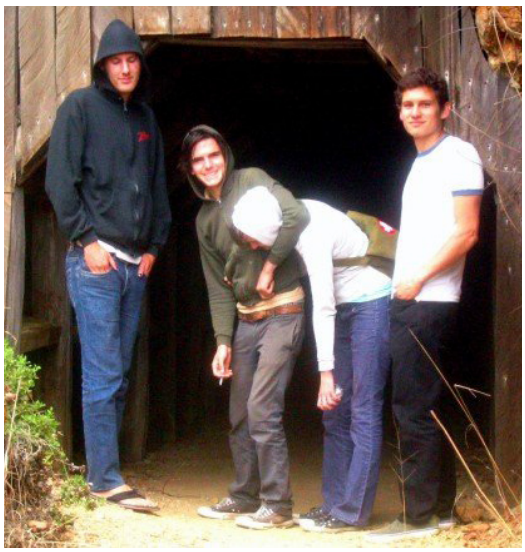


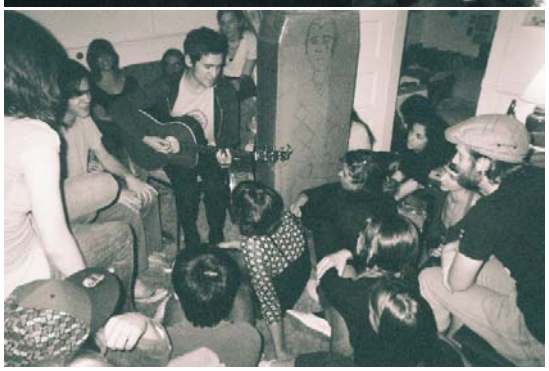
B and I sitting nervously around each other: smoking cigarettes, drinking more and DAD. She quit all three.

JE: What does DAD sound like?

AS: DAD is the kind of band where, if you mention to a co-worker that you play music, they'll ask you, "What kind of music do you play?" and all you can do is rub your temples because you realize you've already gotten far too into the subject for what it's worth. This happens a lot. I usually end up describing us as "children's songs, only more about death." I don't think DAD is bitter or sad. I just like to see how many weights I can attach to laughter and still get it out of my gut.

JE: Tell me about growing up in Sacramento. Favorite places, tragic events, particular experiences which influence the music you write?

AS: Sacramento has a curse. All three original members of DAD met in college at UCSC, but we're all from Sacramento, and we're the most self-defeating people I've ever met. My favorite place used to be East Lawn Cemetery until my dad showed up there. Car accidents, punk shows at Capitol Garage in seventh grade drinking Jolt, it's all a rich tapestry.



JE: Now tell me about Santa Cruz. What is the scene like? How did you come to be associated with Astronomy Club Ghost Story? Tell me a little bit about the label, if I may call it that. I know Matt Harra [operator of ACGS and so-called King of Sonoma County] has been quoted saying the label isn't really a label at all, but more of a club. Doesn't this make ACGS sound like a clique, all exclusive and such?

AS: Astronomy Club Ghost Story is a club out of the Russian River area, where kids have wooden gargoyles in their houses and phone booths as their house phone, a breeding ground for god knows what. It's a club in the sense that we're all friends foremost. Have you ever seen a tree house with velvet rope and bouncers?

JE: You came there from a Catholic high school in Sacramento, and study modern literature? Why? You wrote plenty in high school? Would you say the writing came first, then the guitar folk business you do now, or the other way around?

AS: The chords C and G used over and over again isn't really a business, more like a soup kitchen — can't ask for a menu. The music is like an artichoke leaf, and the lyrics are like mayonnaise. It's just a vehicle for the mayonnaise. No one cares about scraping green paste with the bottom of their teeth.

JE: You played in a math-rock band called Oblio in high school, then did the white-boy laptop hip-hop project, Sac Lunch, and now you play a kind of folk music. Tell me how you got to doing what you are doing today?

AS: Math-rock is too hard, and just as gimmicky as anything else… only hard.

JE: You met Steve early on in your college career. At what point did your bosoms become sewn together and your thoughts so far deluded that your closest friends can't decipher them?

AS: When we started spooning in his bed late at night watching "Gargoyles," the cartoon. That's when girlfriends started breaking up with me over Steve.

JE: Give me a story, Andy. You, Steve and B? Are there any songs that relate to interesting stories you have had? Or are all of your songs really taken from your dreams?

AS: The only song that comes from a dream is the one about losing a game of tic-tac-toe to a dog. One song is about when I slashed my wrist at my graveyard shift at the Comfort Inn, blood everywhere; they put me into a mental ward.

JE: If DAD suddenly became a tribute band, to what band would it pay tribute?

AS: We'd be an Advantage cover band.

JE: What musical references have had the largest impact on the music you write? Does the music you play coincide with the kind of music you're likely to listen to on a regular basis?

AS: Hard facts I learned from VH1 and songs I learned from the YMCA. Listening to a neighborhood dog barking at night when I'm trying to sleep and another dog stupidly joins in. That coincides. Why do they do that?

JE: And what about non-musical references?

AS: Getting called "faggot" helps.

JE: What are DAD practices usually like?

AS: Like flossing, it never happens. And then at the shows, the audience is like the dentist, that odd hush of disappointment.

JE: So Steve left for Boston this last year and now he is back. How well did DAD survive without him and how has the transition been to DAD with Steve? Maybe ask him how he feels?

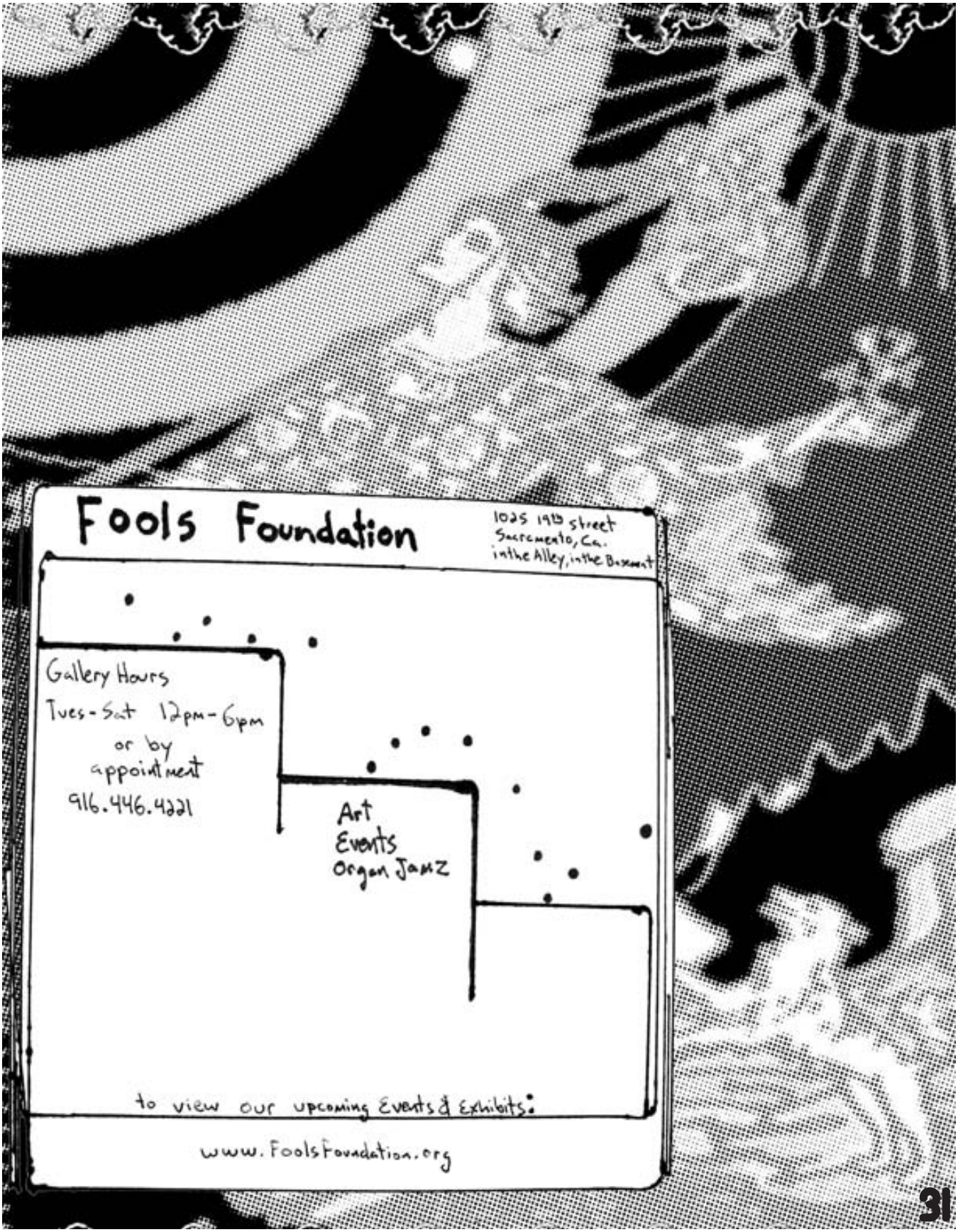
AS: Steve would send me songs from Boston that were these ridiculous emo songs, drenched in delay, based on melodies he got from McDonald's commercials. I just asked him how he feels about it, but he is digesting and didn't say anything.

JE: If DAD were a form of government, what would it be?

AS: The one from *Planet of the Apes*. We have to chain people to our refrigerator for them to stay at our shows.

JE: Finally, what is planned for DAD? Any tours? Releases?

AS: DAD usually hibernates during the winter. We'll have a new album out eventually. It's called *The Mistakes We've Made*. There's a picture of a rock wearing pajamas on the cover. Chronos tried to eat all his kids, but they put a rock in Zeus' pajamas, and tricked him into eating it. What kind of idiot mistakes a rock for his kid?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How I Learned to Stop Worrying and Love the Bay

by Erik Gonzalez

Nothing like public transit, an hour and an iPod on shuffle.

7:32 a.m. – Palo Alto – ("Definition" by Blackstar from Dave Chappelle's Block Party)

Why is it raining? This is California. Bollocks to this. Bollocks to rain. Anyway, is Mos Def a star? I mean, he does a lot of things, but he's not really a star in any one of them. Is it cumulative?

7:35 a.m. – On train – ("This Sentence Will Save/Ruin Your Life" by the Born Ruffians)

Something seems slightly off about today. Not quite sure what, maybe it's the four hours of sleep. Of course, it could just be this moment and the fracturedness of the song. It is ridiculously catchy in sort of a Pixies-meets-Clap Your Hands Say Yeah sort of way, so maybe not the most original thing in the world, but hey, that's OK. However, one of these days David Byrne will wake up to copyright laws and make a lot of money suing people of pretty much lifting his vocal style. Now that's where the cash is, my friends.

7:38 a.m. – Menlo Park – ("The Only Way It's Ever Been Done" by Supersystem)

If there is one thing I seem to know a lot about, it's the breakup process. This might be able to be applied to bands too. I did discover recently, though, that some bands aren't what they seem — or, in particular — some bands are actually other bands. Anyway, Supersystem broke up and in discovering this, I found out that Supersystem and El Guapo were the same band, but for legal reasons they changed their name. Now, I'm hoping they changed their name thanks to Rich "El Guapo" Garces, the 350-pound former relief pitcher for the Boston Red Sox. Heck, they sold El Guapo T-shirts in Boston and the only reason I listened to the first El Guapo disc (the band) was the coincidence of their names.

7:45 a.m. – On train – ("Hips Don't Lie" by Shakira)

(skip) No one saw that.

7:45 a.m. – On train – ("Bulletproof" by the Afghan Whigs)

As much as I love the fat bastard, sometimes Greg Dulli gets a little carried away with over-arranging songs. This is case in point. However, the thing that really amazes me about Dulli is the fact he's still alive. I saw the Whigs in NYC once and they (a) played until 3 a.m. and (b) Dulli passed out on stage and members of the horn section had to prod him to make sure he wasn't dead. Now that, my friends, is rock and roll.

7:49 a.m. – Redwood City – ("Atlantic to Interzone" by the Klaxons)

Why didn't I sit on the second floor of the train? Apparently, I'm already making poor decisions.

7:54 a.m. – On train – ("Long List of Girls" by The Blow)

I've found that when you have a good album, I mean a really good album, you can tell because it almost makes you feel sick. *Paper Television* made me feel sick when I listened to it for the first time. If "True Affection" isn't one of the most infectious songs ever, I don't know what is. I've heard that the singer from The Blow does some sort of meditative art thing with songs by the band.

7:58 a.m. – On train – ("The Power is On" by The Go! Team)

We're an express train now!

8:02 a.m. – On train – ("Lions Writing

the Bible" by Third Eye Foundation)
OK, if I want to give myself paranoid delusions today, I should continue to listen to this. It is the sonic equivalent of that scene from Wim Wenders' *Until the End of the World* (note to the powers that be: release this on DVD!) where they can watch each others' dreams in pixilated horror.

8:07 a.m. – On train – ("Holy Picture" by Sebadoh)
I've always loved Lou Barlow, but I feel like I never want to see him live again because the last time I did was Sept. 10, 2001. Let's not tempt fate, my friends.

8:10 a.m. – Hillside – ("The Funeral" by Band of Horses)
As much as I've tried to like Band of Horses, I can't. Don't get me wrong, "The Funeral" is a fabulous song and has maliciously burrowed into my head. However, I can only describe it as the best Catherine Wheel song in the past seven years, which is meant as a compliment. Some bands just capture that shoegazer sound, and this one sounds like Manchester 1991 all over again. Too bad the lead singer of Band of Horses just isn't Rob Dickinson.

8:15 a.m. – On train – ("Reel from the Fountain" by The Smiths)
Sigh. Moz. Sigh.

8:20 a.m. – On train – ("Problem Child" by Squarepusher)
Best call I've ever gotten as a DJ (received at 1:30 a.m.): "Dude, I love your show, but this song is freaking us all out."

8:26 a.m. – On train – ("Boy Soprano" by Xiu Xiu)
Speaking of freaking people out. The person in front of me is reading a book called *How to Avoid Purgatory*. Based on what I can read from my seat, it is literally a guidebook of how not to be damned. Oddly, the combination of the poor man's *Screwtape Letters* in front of me and Oakland's own Xiu Xiu is incredibly fitting. And frightening. Very frightening.

8:30 a.m. – South San Francisco – ("Where There's a Will There's a Whalebone" by Islands)
If you haven't heard this song yet, go now. The train will wait.

8:34 a.m. – On train – ("Blood" by Klashnekoff)
Ever get concerned about plagues? Maybe it's all this purgatory talk, but let me tell you, plagues would suck. The order of the plagues has always bothered me, though, because if I was going to order the plagues in terms of nastiness, turning water into blood would not come first. Anyway, the blood usually gets off on the second floor anyway.

8:38 a.m. – San Francisco – ("Hello New World" by the Clipse)
So, that's it. We made it to the city, and now I can enjoy walking and listening to the best hip-hop Norfolk has to offer. It is all part of the baffling world of the Neptunes, who seem to be able to produce amazing music, like the Clipse, and then go and make piles of crap like the last N.E.R.D. album. Or all the fruity side projects Pharrell tries. That's no matter, anyway. Done and done. (See, public transit does work.)

SOLOMON AND GOLIATH

When The Music's Over
Tower Records (1960-2006)

by Darrell Glenn

at 46
you passed away
I have been depressed
about this sale
in a strange way

I remember when
I worked for you
in the year of our lord
1999
the end of the millinium
at 220 beach boulevard
anaheim california

The records, cds tapes
the videos books and looks
of a supreme record store

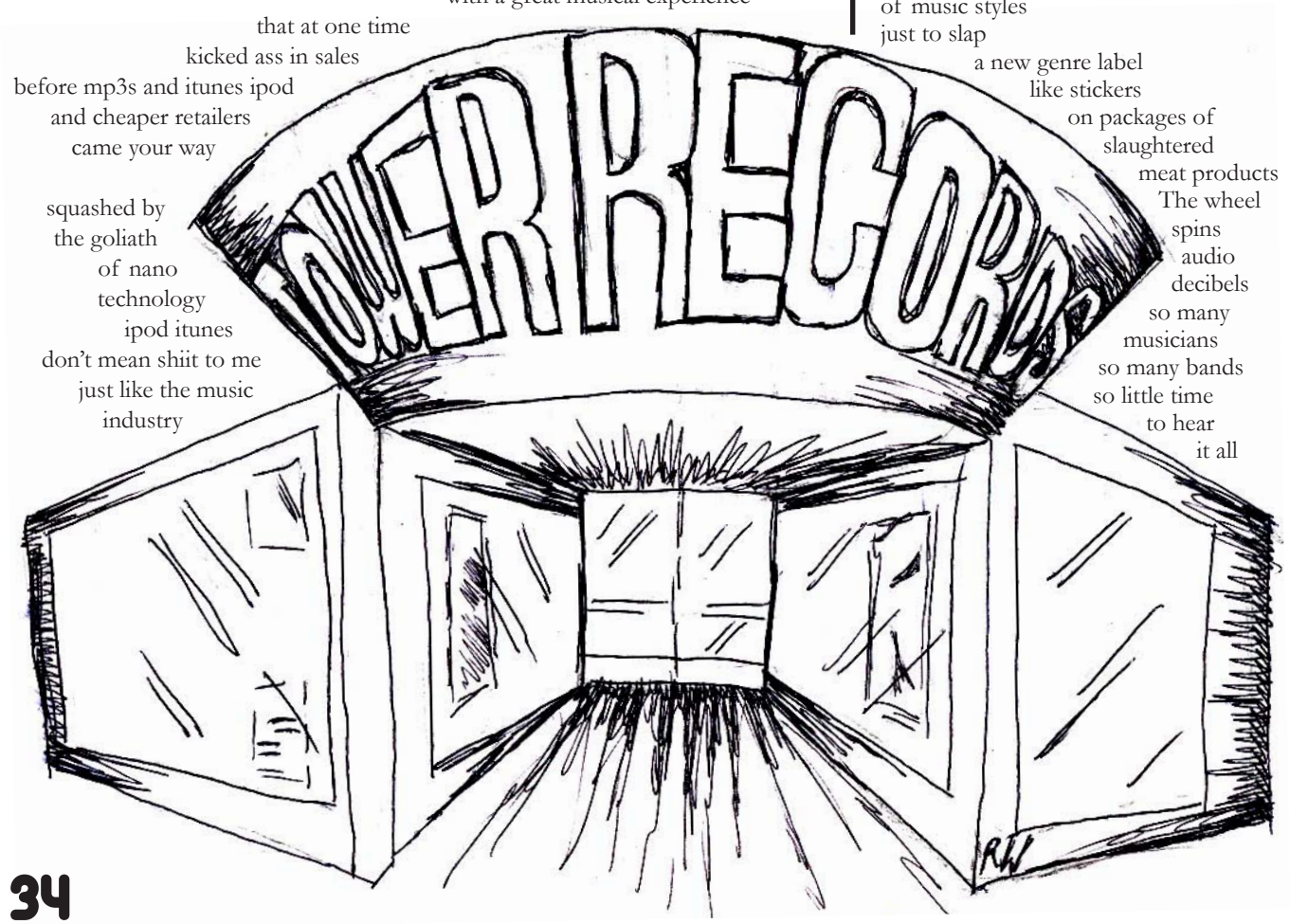
that at one time
kicked ass in sales
before mp3s and itunes ipod
and cheaper retailers
came your way

squashed by
the goliath
of nano
technology
ipod itunes
don't mean shiit to me
just like the music
industry

it was you
that educated me further
about the diversity
in music

The great times I had
with you and your co-workers
The many swing shift hours
we all slaved
with low pay
all pushing the items
of musicians and artists dreams
all for making profit

Russ Solomon
Thank you
for providing all of us
with a great musical experience



MUSICOLOGY

Forage into the KDVS Musical Fringe Wasteland

This radio/music course
is running it's course
through my brain
a hint of musical history
the legion of obscure
bands and musicians
that immortalized themselves
on wax
on tape
they were the musicians
that were examples
of the various
era's of time
continuing
the inventions
and regurgitation
of music styles
just to slap
a new genre label
like stickers
on packages of
slaughtered
meat products
The wheel
spins
audio
decibels
so many
musicians
so many bands
so little time
to hear
it all

My Show in Relation to This Collage

by David D. Young of "Upper Realm Shrieks: Music & Words"

In collage, I use a variety of sources to make them, including packaging of foods and other items, magazines, my own and found photographs, art opening cards and flyers announcing events of various sorts. My show is an attempt to be continuously changing the combination of genres, every week, always in fluctuation and, thus, in a way, a sound collage. My show is an attempt at using the radio for the purpose of exhibiting flux and what I see as total creative freedom.

LIVE SHOWS

VENUE INFORMATION

Bill Wagman's house
Located in Davis
Call (530) 753-3472 or e-mail wjwagman@dcn.org for information and reservations

The DAM House
503 E St. in Davis
Shows are all ages

The Davis Graduate
805 Russell Blvd. in Davis
Events are normally 18+
(530) 758-GRAD
davisgrad.com

Delta of Venus
122 B St. in Davis
Shows are all ages
(530) 753-8639
deltaofvenus.org

Freeborn Hall
Located on the UC Davis campus
Events are all ages

The G St. Pub
228 G St. in Davis
Shows are 21+
(530) 758-3154
gstreetpub.com

The Porch House
1101 B St. in Davis
Shows are all ages

The Turtle House
217 2nd St. in Davis
Shows are all ages

KDVS

JANUARY
Sat. 1/6 Night Wounds, JonnyX & the Groadies, Duchesses, Sexual Tourist
7 p.m. at the DAM House
Sun. 1/7 Good News Bears, Secret Fun Club, Elders, Cozy
8 p.m. at Delta of Venus
Tue. 1/9 Ash Reiter, Hardy Harr
9 p.m. at Delta of Venus
Wed. 1/10 Badgerlore
10 p.m. at Delta of Venus
Thu. 1/11 Girl Talk, Matt & Kim, USA Crypt
7 p.m. at Freeborn Hall (presented by Entertainment Council)
Thu. 1/11 Greg Ashley, Nick & Courtney Arlan
8 p.m. at Delta of Venus
Thu. 1/11 Harvey Reid
8 p.m. at Bill Wagman's house
Fri. 1/12 The Chapin Sisters, Laura Gibson
8 p.m. at Delta of Venus
Sat. 1/13 Antlers, Art Lessing & the Flower Vato, San Kazakgascar
8 p.m. at Delta of Venus
Sun. 1/14 Geoff Mullen, Jaroba
8 p.m. at Delta of Venus
Wed. 1/17 Portugal the Man
7 p.m. at UCD Coffee House (presented by Entertainment Council)
Wed. 1/17 Port O'Brien, LiddyGee y IggyPee
10 p.m. at Delta of Venus
Thu. 1/18 Black Fiction, Citay
8:30 p.m. at Delta of Venus
Sat. 1/20 Mushpot Showcase: Buildings Breeding, Chief Briggum, G2, Please Quiet Ourselves
8 p.m. at Delta of Venus
Sun. 1/21 Society's Parasites, Los Difuntos, Banda Newsense
8:30 p.m. at The Davis Graduate (presented by Entertainment Council)
Sat. 1/27 Griznar Music Collective, Gay Deceivers, Little Teeth
8 p.m. at Delta of Venus
Sun. 1/28 Lou & Peter Berryman
7:30 p.m. at Bill Wagman's house
Sun. 1/28 Local Music Showcase: Brian Ang, TBA
8 p.m. at Delta of Venus

EVENTS

Tue. 1/30 Withdrawal
9 p.m. at Delta of Venus

FEBRUARY
Sat. 2/3 Tom Brosseau
8 p.m. at The Porch
Thu. 2/8 Hillstomp, Pete Bernhard
8:30 p.m. at Delta of Venus
Sat. 2/10 Tussle, Lemonade, Fuckwolf
8 p.m. at Delta of Venus
Sun. 2/11 Chuck Brodsky
7:30 p.m. at Bill Wagman's house
Sun. 2/11 They Shoot Horses, Don't They?
8 p.m. at Delta of Venus
Wed. 2/13 Singles' Awareness Dance Party
8:30 p.m. at The Davis Graduate (presented by Entertainment Council)
Thu. 2/15 Climax Golden Twins, Factums
8 p.m. at The Turtle House
Tue. 2/20 Jim Malcolm
8 p.m. at Bill Wagman's house
Fri. 2/23 The Flat Mountain Girls
9 p.m. at Delta of Venus
Sat. 2/24 Th' Losin Streaks, The Bananas
8 p.m. at Delta of Venus
Sun. 2/25 Fishtank Ensemble, Vermillion Lies
8 p.m. at Delta of Venus

MARCH
Tue. 3/6 Yip Yip
9 p.m. at Delta of Venus
Thu. 3/8 Green Milk from the Planet Orange
9:30 p.m. at The G St. Pub
Thu. 3/15 The Shiftless Rounders
9:30 p.m. at Delta of Venus
Sun. 3/25 Mark Graham, Orville Johnson
7:30 p.m. at Bill Wagman's house
Tue. 3/27 Monotonix
9 p.m. at Delta of Venus

APRIL
Mon. 4/2 Antelope, Black Fiction
9 p.m. at Delta of Venus
Fri. 4/6 Vagabond Opera
8:30 p.m. at Delta of Venus

ON-AIR PERFORMANCES

Thu. 1/4 Throckmorton
"Live in Studio A," 11 p.m.
Sun. 1/7 Good News Bears
"The Raw Mess Around," 3 p.m.
Thu. 1/11 Buzz or Howl
"Live in Studio A," 11 p.m.
Fri. 1/12 The Chapin Sisters, Laura Gibson
"Cool As Folk," 9:30 a.m.
Sun. 1/14 Geoff Mullen
"The Raw Mess Around," 3 p.m.
Thu. 1/18 Dolli Melaine
"Live in Studio A," 11 p.m.
Thu. 1/25 Didley Squat
"Live in Studio A," 11 p.m.
Thu. 2/1 Whiskey Rebels
"Live in Studio A," 11 p.m.
Fri. 2/2 Tom Brosseau, Nick Jaina
"Cool As Folk," 9:30 a.m.
Thu. 2/8 Kelli Hanson
"Live in Studio A," 11 p.m.
Thu. 2/15 Strifer
"Live in Studio A," 11 p.m.
Thu. 2/22 Nilshiphter
"Live in Studio A," 11 p.m.
Fri. 2/23 The Flat Mountain Girls
"Cool As Folk," 9:30 a.m.

COOLIN' IN A

A Rhyme by The Hip-Hop Truck Stop

Cooling in a skrapper
On his metro phone
You could tell that Woodland was his home
Way different from the average rappers
'Cause he stays doing show banging out slappers
Off of a smacker spittin' disaster
Sign is cancer bboy enhancer
Doing it faster thizz dancer
You should see the boy he's gonna be a master
Like Tiger Woods
Up to no good
Still in the hood
Wishing that a brotha would
Say something
Smoke something
Do something
Beats stay bumping
Y'all mimes ain't saying nothing
So keep the trap shut
You better back up

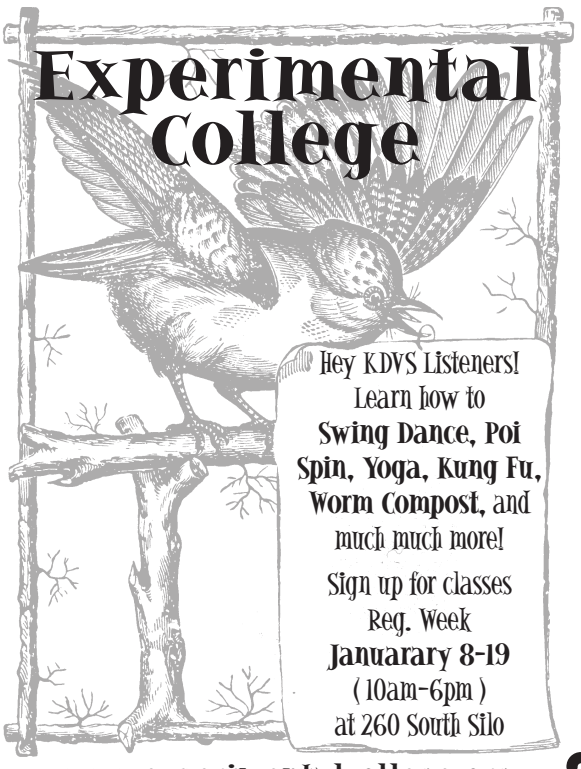
Don't make me erupt
'Cause I will bust
Something that you never ever ever dreamed of
Fly like a dove
Tough like love
Getting mean mugs
Up in the club
Boy you ain't a thug
I'll stomp you like a bug
So whatcha looking @
You wanna get cracked
I throw KOs and leave 'em on their back
Yeah it's like thats
Spitting all facts
How do I react
Either clap of boom bap
So come and get some of this funk
So you can knock it in your trunk and bump bump bump bumpulaters

TOP 90.3

KDVS DJs' most-played albums of fall quarter from September 'til December

1. Haunted George – *Bone Hauler* (Dead Beat)
2. Channels 3 & 4 – *Christian Girls* (Summer Lovers Unlimited)
3. Hank IV – *Third Person Shooter* (Hook or Crook)
4. Yo La Tengo – *I Am Not Afraid of You and I Will Beat Your Ass* (Matador)
5. Necropolis – *The Hackled Ruff & Shoulder Mane* (Columbus Discount)
6. Sun OK Papi K.O. – *Orchestre Philharmonok* (Sonig)
7. Laurence Wasser – *Der Lift* (Le Vilain Chien)
8. The Wild Kindness – *Live in Studio A* (Self-released)
9. Psychedelic Horseshit – *Who Let the Dogs Out?* EP (Columbus Discount)
10. New Rock Syndicate – *New Rock Syndicate* (Purifiva)
11. Chad Van Gaalen – *Skelliconnection* (Sub Pop)
12. Lucky Dragons – *Widows* (Marriage)
13. Various Artists – *Silverware: Audraglint Fifth Anniversary Compilation* (Audraglint)
14. Akron/Family – *Meek Warrior* (Young God)
15. Dosh – *Lost Take* (Anticon)
16. Muruga & the Global Village Ceremonial Band – *Muruga & the Global Village Ceremonial Band* (Qbico)
17. Chevalier de Rinchy – *Mes Plus Belles Chansons d'Amour* (Le Vilain Chien)
18. Lake of Dracula – *Skeletal Remains* (Savage Land)
19. Julie Sokolow – *Something about Violins* (Westernvinyl)

20. Abe Vigoda – *Kid City* (olFactory)
21. Various Artists – *Chrome Children* (Stones Throw)
22. Shearing Pinx – *Caves* (DNT)
23. Wet Confetti – *Laughing Gasping* (Rice Bird)
24. Inca Ore with Lemon Bear's Orchestra – *The Birds in the Bushes* (5RC)
25. LSD March – *Live* (Archive)
26. Dead Western – *Hang Glider/The Animals Rise* (Weird Forest)
27. Four Tet – *Four Tet Remixes* (Domino)
28. Magnolia Electric Co. – *Fading Trails* (Secretly Canadian)
29. Tristeza – *En Nuestro Desafio* (Better Looking)
30. Various Artists – *Halleluwah Festival of Enthused Arts Compilation* (Self-released)
31. Steve Mackay & the Radon Ensemble – *Tunnel Diner* (Qbico)
32. Pere Ubu – *Why I Hate Women* (Smog Veil)
33. Maypole – *The Real* (Anopheles)
34. Ladies Night/No Feeling – *Split 45* (Seeing Eye)
35. Ruth White – *Flowers of Evil* (Creel Pone)
36. Various Artists – *Rogue's Gallery* (Anti-)
37. Home Blitz – *Live Outside* (Self-released)
38. USA Is a Monster – *Sunset at the End of the Industrial Age* (Load)
39. Jeffrey and Jack Lewis – *City and Eastern Songs* (Rough Trade)
40. Mika Miko – *C.Y.S.L.A.B.F.* (Kill Rock Stars)
41. Department of Eagles – *Sailing By Night* (Isota)
42. Mouse on Mars – *Varcharz* (Ipecac)
43. Bonobo – *Nightlite/Recurring/If You Stayed Over* (Ninja Tune)
44. Bonnie Prince Billy – *The Letting Go* (Drag City)
45. Napalm Death – *Smear Campaign* (Century Media)
46. Soccer Team – *Volunteered Civility & Professionalism* (Dischord)
47. The Mountain Goats – *Get Lonely* (4 AD)
48. Subtle – *for hero: for fool* (Astralwerks)
49. Nina Nastasia – *On Leaving* (Fat Cat)
50. Nouvelle Vague – *Bande a Part* (Luaka Bop/Peace Frog)
51. Ratatat – *Classics* (XL)
52. TM Juke – *Forward* (Ubiquity)
53. Art Lessing & the Flower Vato – *Art Lessing & the Flower Vato* (Self-released)
54. Erase Errata – *Nightlife* (Kill Rock Stars)
55. Comets on Fire – *Avatar* (Sub Pop)
56. Various Artists – *Sarcophagus 1-4* (Radius Waste)
57. Jay Reatard – *Blood Visions* (In the Red)
58. Sunn O))) and Boris – *Altar* (Southern Lord)
59. Nothing People – *Problems* (S-S)
60. Adam Lipman – *Feathered Palm Trees* (Folktale)
61. Califone – *Roots & Crowns* (Thrill Jockey)
62. Battleship – *Hearts Addendum* (On/On Switch)
63. Residual Echoes – *MFI-GBSP* (Rocket (UK))
64. THTX – *The Lost City* (Cosmo-Revolution Technologies)
65. Dynasty Handbag – *Foo Foo Yik Yik* (Lovepump United)
66. Merch – *The Modern Hunter 7"* (Self-released)
67. The Stapler – *Metaphysical Haircut* (Columbus Discount)
68. The Mall – *Emergency at the Everyday* (Secretariat)
69. Live Girls/Nons – *Split EP* (Grotesque Modern)
70. Xiu Xiu – *The Air Force* (5RC)
71. J Dilla – *The Shining* (BBE)
72. Peter Walker – *A Raga for Peter Walker* (Tompkins Square)
73. Grizzly Bear – *Yellow House* (Warp)
74. Zounds – *The Curse of Zounds!* (Broken Rekids)
75. Ad Astra Per Aspera – *Catapult Calypso* (Sonic Unyon)
76. Awesome Snakes – *Venom* (Crustacean)
77. The Black Keys – *Magic Potion* (Nonesuch)
78. The Curtains – *Calamity* (Asthmatic Kitty)
79. Jenny Hoyston and William Whitmore – *Hallways of Always* (Southern)
80. Old Crow Medicine Show – *Big Iron World* (Nettwerk)
81. The Creatures of the Golden Dawn – *An Incident at Owl Creek Bridge* (Get Hip)
82. Tartufi – *Us Upon Buildings Upon Us* (Thread)
83. Jab Mica Och El – *Abc Hej Im Cola* (Ache)
84. Darc Mind – *Symptomatic of a Greater Ill* (Anticon)
85. Various Artists – *California* (Troniks)
86. Adrian Orange – *Bitches Is Lord* (Marriage)
87. Squarepusher – *Hello Everything* (Warp)
88. Amy Millan – *Honey from the Tombs* (Arts & Crafts)
89. The Avett Brothers – *The Gleam* (Ramseur)
90. Nino Nardini – *Musique pour le Futur* (Creel Pone)
90.3. Black Fiction – *Ghost Ride* (Howells Transmitter)



HOW DO YOU WEAR YOUR KDVS SHIRT?

The KDVS sloshball team after competing with employees of the UCD Coffee House

Presenting the KDVS Show Us Your Shirt contest! Send us pictures of you and your friends in your favorite KDVS shirts around the world or just being goofy. The most creative and impressive contributions will be printed in the next issue of KDViationS, and all photos will be posted on kdvs.org. Winners will be presented with new KDVS shirts in spring. For more details, go to kdvs.org.

Send photos to publicity@kdvs.org or

KDVS 90.3 FM
ATTN: Publicity
14 Lower Freeborn
Davis, CA 95616